

Drishti



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Inside: Featured Article: Ladakh : The land of high passes | Just Grasp It: Memory Cards



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Dr̥ṣṭi (दृष्टि) in Sanskrit language means vision. The vision in the mind of a photographer, aligned in a creative manner with what one sees around, produces an artistic image. This resonates with the spirit of YPS, which strives to promote the photographic art.

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Front cover: Wonder What the Future Holds for me © Sathya Vagale

Rear cover: Reflections of Betta © Satish H MFIAP, MICS, ARPS, PPSA, cMoL, Hon YPS

More Feathers in YPS Cap

Dear YPS Family,

I trust this message finds you all in good health and high spirits. The months of March and April began with the vibrant celebrations of Easter followed by Yugadi, the traditional New Year celebration in Karnataka. The prayers to the feasts and joyful exchanges of greetings of Eid Al-Fitr marked the end of Ramadan. The spirit of togetherness prevailed during these auspicious festivals.

As a first, we unveiled the YPS International Photo Tour calendar encompassing the planned tours for the entire year of 2024 viz. North and Central Vietnam, East Java and Bali, Kyrgyzstan and Georgia.

I take this opportunity to thank all our members who contributed to the upliftment of Youth Photographic Society over the years and put us at the top of the list among Premium Photography Clubs in the country. YPS was conferred with the title ESFIP (Excellence Service FIP Corporate Club), by the Federation of Indian Photography (FIP), which is a jewel in the crown of YPS. On behalf of the Executive Committee, I congratulate all our members for contributing towards this award.

I humbly share the conferring of the premium distinction ESFIP (Excellence in Service, Federation of Indian Photography) on Ms Prema Kakade and myself by FIP, for our contribution towards the Art of Photography. I congratulate our dear Prema Kakade for the same.

'Subtle Elements – Demonstration on Product Photography' a presentation by Mr Mohan Krishnappa, delved into the technical nuances of product photography through a demonstration. Exploring the play of light, composition, and perspective, our members gained valuable insights into capturing various

products, and honing their product photography skills.

As we arrived close to the dates of the 31st FIP Convention hosted by us, the preparation was at a brisk pace though the planning for this mega event started way back in March 2023. The Convention was held between March 22nd and 25th in the picturesque city of Mysuru, Karnataka. We played host to the much-anticipated Mega Photography Convention with 165 experienced photographers as delegates from across the country and many more as guests and support. In total, there were around 200 people in attendance. The Convention was a melting pot of creativity, learning, and camaraderie. The feedback from the delegates was extraordinary to the extent that many of them asked us to host many more Conventions in the coming years. I wholeheartedly thank all the volunteers and our committee members for their support and contribution leading to the grand success of this event. I would fail in my responsibility if I did not mention the humongous effort put in by Ms Prema Kakade and Mr M S Kakade who stood by me and my decision to host the Convention and were a pillar of support in every step that we took in making this event a grand success.

It gives me immense pleasure and happiness to share that during the Convention we conferred the title 'Honorary YPS' to five distinguished luminaries: Mr Adit Agarwala, Mr Ashok Kandimalla, Dr Barun Kumar Sinha, Mr Harish Kumar M S (LM-035) and Mr Lakshminarayana Balepur (LM-314) for their extensive contribution to the Art of Photography. Mr Harish Kumar and Mr Lakshminarayana have also made great contributions towards the progress of YPS.

'Nostalgia – Journey from Analogue to Mirrorless' an in-hall program by Mr H Satish, our esteemed past president, took us on a captivating journey through the evolution of photography, from the days of analogue cameras to the cutting-edge technology of mirrorless systems. The highlight of the talk was the showcasing and discussion of vintage photography equipment, evoking a sense of nostalgia and appreciation for the artistry of the bygone era.

The participants of the first International photo tour for the year to North and Central Vietnam embarked on a ten-day journey on 11th April and their feedback has been very encouraging. Registration for the next two tours is also in full swing, thanks to our members who are showing interest in our Photo Tours.

'Introduction to Salons' was an enlightening session by Mr Venkatesh B S, the Salon Participation Sub Committee Lead who presented an exclusive introduction to photography patronage bodies. Delving into the intricacies of salon participation, he shed light on the opportunities for photographers to showcase their work on prestigious platforms, inspiring us to strive for excellence in our photographic endeavours.

The 42nd National Salon with FIP patronage is now open and I hope participation will be good, as always.

We look forward to the active involvement of members in all upcoming YPS events.

Wrapping up for now... until the next publication



Manju Vikas Sastry V AFIP, ESFIP
President, Youth Photographic
Society. Editor, Dṛṣṭi



Koushik Rao R

Notification

This is to notify that Mr Ananth Kamat, IM-0388, Director of YPS for 2022-2024 has opted out of the Executive Committee due to professional and personal commitments. The Executive Committee thanks him for his valuable contribution and wishes him the very best in all his endeavors.

As per the YPS Memorandum of Association, the Executive Committee has Co-opted Mr Koushik Rao R (IM-0682) as Director for the remaining term of the present Executive Committee.

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Mohammed Arfan Asif



Mohammed Arfan Asif, EFIAP/d3, FPSA, FRPS, GWP/ICS, MPSA, MICS, MIUP, MAPS, FICS, c*MoL, APSA, Hon YPS, popularly known as Asif is a well-known Life Member of YPS and a founder-mentor of Shutter Bugs Creative Forum (SBCF). The lengthy distinctions after his name say it all but we would like to shine a spotlight on not only his achievements but lesser known facts about him.

Asif, born in Bengaluru, Karnataka completed his Masters in Pharmacology in 1991 and is presently a Hospital Pharmacist in Dubai Health Authority, UAE. His interest in photography was an offshoot of his fascination for fine arts in general. He was known as an 'artist' mainly for his pencil sketching of portraits and winning inter-school drawing competitions. It was during his college days that he got to experiment with a borrowed TLR camera; Yashica Mat 124 TLR 120 Film Camera.

Noticing Asif's interest in photography, his father presented him with his first camera in 1985, a Yashica SLR 35mm



Tuscanscapes © Mohammed Arfan Asif EFIAP/d3, FRPS, FPSA, Hon YPS

format analog film camera.

In 1989, when he was pursuing his postgraduate studies at the Government College of Pharmacy, he met the Late Dr G Thomas, the then Secretary General of Federation of Indian Photography. It was through him that he became a member of YPS and got the opportunity as well as the privilege to interact with the legendary photo artists of the city and develop a deeper interest in photographic art. He says, "Incidentally, none of the legends with whom I was fortunate to interact were portraitists. But I was influenced by their great dedication, discipline and the love for photography." His interest in portraits was such that, if he found an interesting face, he would approach the person without hesitation for a picture. There were many instances when his mother had to cook up a meal for a beggar to whom Asif

had promised a hot meal at home in exchange for making some portraits of the 'interesting face!'

This passion for portraiture is very evident in the pictures he makes. Each face he captures tells a story of its own.

I first met Asif in 2017 when I attended a Portrait Workshop organized by YPS at Venkatappa Art Gallery where he was one of the mentors. His skill as a teacher is evident as what he taught about portraiture is instilled in my mind to this day.

He is a strict disciplinarian who follows the Gurukul system of imparting knowledge. The success of this system is evident in the number of mentees, whom he fondly calls 'Shutterbugs' or 'my bugs' excelling in the Art of Photography! He is no doubt a 'teacher par excellence!'

I had the good fortune of witnessing his discussions at the live judging of a YPS salon. He always believes in justifying his selection or rejection of a picture, especially when it comes to the award stage. This practice turns out to be a great learning experience for those who attend a live judging where he is a jury member.

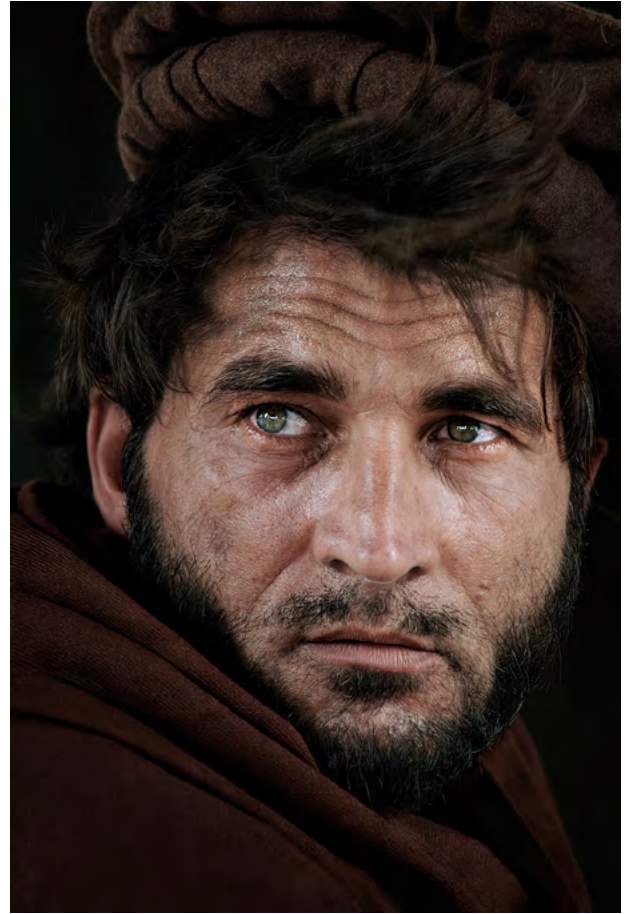
Until 1985 photography was just a hobby: two one man shows with images printed commercially were well received in the college. In 1989, he came to know about a photographic salon in Kerala and got his first acceptance. That same year, formation of a photography club, 'Shutterbugs' in Government College of Pharmacy, gave him greater responsibility and seriousness. He understood more about salons and due to the poor



The years that passed by © Mohammed Arfan Asif EFIAP/d3, FPSA, FRPS, Hon YPS



Pauline © Mohammed Arfan Asif EFIAP/d3, FPSA, FRPS, Hon YPS



Sajjad The Determined © Mohammed Arfan Asif EFIAP/d3, FPSA, FRPS, Hon YPS



The Horse Whisperer © Mohammed Arfan Asif EFIAP/d3, FPSA, FRPS, Hon YPS



Aspiration © Mohammed Arfan Asif EFIAP/d3, FPSA, FRPS, Hon YPS



Roses are Forever © Mohammed Arfan Asif

quality of prints by the photo lab, he started printing his own black and white pictures. This created an affinity for the monochrome medium since he had total control on the imaging process.

His chemistry background helped in fine tuning and improving his monochromes and his portraits did well at the National level giving him recognition and boosting his confidence. When he moved to the UAE, he had to struggle in the beginning with portraits. This pushed him to pursue landscapes and natural history photography. In subsequent years while he traveled extensively he experimented with many genres though portraiture remained his priority.

Regular participation in National and International salons was and remains a part of his photographic journey. He received a good number of awards which were highly motivating.

Asif has been awarded with Distinctions and Honorary titles from various organizations for his photographic achievements as well as services in organizational capacity. They include the four highest distinctions awarded by the most prestigious International organizations of the world:

- FRPS
Fellowship of The Royal Photographic Society, UK
- EFIAP/d3
Excellence Diamond 3 of International Federation of Photographic Art (FIAP).
- FPSA – Fellowship of the Photographic Society of America

- GWPICS – Grand World Photographer of Image Colleague Society International

He has judged International salons/exhibitions, written on photography in reputed journals and publications as a columnist as well as an independent writer, has conducted portrait photography workshops and has given presentations on various photographic subjects in India, Spain, Italy and UAE.

He has curated eight photographic groups and one-man shows/exhibitions and helped 33 Shutterbugs members to self-publish photo books.

In the year 2009, he started Shutter Bugs Creative Forum (SBCF) as a small gurukul with a different format to train and mentor photo enthusiasts from scratch. The success of the gurukul is evident with more than 50 Shutterbugs members achieving International acclaim/distinctions. He has taken on the role of Director of the PSA Portrait competition since 2020 and the Landscape competition since 2023. He is also the first Vice Chair of the PSA Pictorial Image Division, Chapter Organizer for The Dubai Chapter of The RPS and the Country Representative of Image Colleague Society International.

In the year 1997, he instituted Askary Awards to propagate the art of photography among the youth in Karnataka, through an annual photographic competition. Many YPS members have been the recipients of this award.

He joined YPS in 1990 and was the Secretary of the club for two terms; 1992 to 1994. Though he relocated to the UAE in 1994, he has been constantly interacting and participating in YPS activities. To this day he continues to mentor YPS International salons with his valuable guidance. He is proud to have participated in YPS National photography salons continuously for the past 30 years.

Asif is a proud and passionate member of YPS. He says, “I consider YPS as the best club in India and a model one for all others to emulate. YPS has over the years contributed significantly for the propagation of photographic art in our state and country. Due to a dedicated committee, organization of regular activities, competitions, salons and workshops, it has ensured a great value for its membership. I am proud to be a Life and Honorary member of YPS. I was conferred with the ‘Honorary’ membership of Youth Photographic Society (Hon.YPS) in 2016.

The Executive Committee congratulates Asif for being the first YPS Member to earn EFIAP/d3 (Excellence FIAP Diamond 3) distinction and wish him many more accolades.



Prema Kakade ESFIP, EFIAP, EFIP, GPA, PESGSPC, cMoL, E.CPE Secretary, YPS. Member, Dr̄ṣṭi Editorial Team

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Ladakh : The land of high passes



Gata loops © B V Prakash

It has been a routine for us for many years now that each year a visit to the Himalayas assumes top priority among the various other travel itineraries. Having trekked or climbed in different areas of the Himalayas this time around the plan was to undertake some exciting sojourns without the exertions and exhaustions to some of the pristine locales of nature in a leisurely mood. And

what better place fits for that than the exotic land of Ladakh? Ladakh has often evoked visions of a heavenly land with its array of fascinating spots, be it the tall peaks and passes or the culturally rich and colourful monasteries or the many placid lakes. Nicknamed the cold desert, it has been the dream destination for adventurers, photographers and the hard core travelers alike.

Ladakh, situated in the far north of India which was a part of the state of Jammu and Kashmir till 2019, is presently an independent Union Territory. It is not only a far flung location but being in the sensitive border areas visiting there implies following a proper procedure through permits. Another important consideration would undoubtedly be the time of the year as the land presents diverse climates from sunny summers to snowy winters. Tucked away in the Himalayas its accessibility by road involves crossing high mountain passes which remain snowbound in winters and open for just a few months. However, if the ongoing ambitious tunnel project is any indication, travelling to Ladakh by road at any time of the year can be a possibility in the years to come. Having zeroed in on the destination the preparations began right away.

Choosing to travel during September was an obvious choice as Ladakh is beyond the Greater Himalayas in the rain shadow region and June to October would be the ideal season. Reaching New Delhi my friend and I chose to take a detour for a week first and wander around Lahaul and



Taglang la pass © B V Prakash

Spiti, another similar destination with vast Tibetan landscapes before reaching Keylong, a major town in Himachal Pradesh on the way to Ladakh. The plan was to travel to Leh, the capital by road surmounting four high passes and photographing some out of the world landscapes. A couple of friends joined us at Keylong and we all left while it was still dark the next morning. After driving an hour and a half the first stop was taken at Bharatpur for breakfast. Warmed up by cups of hot tea the journey resumed and went on for a whole day across steep gradients, endless plains and deep valleys. The route was punctuated with numerous photogenic spots such as the Gata loops winding up the mountains, the Morey plains and the four high passes, namely, Baralacha la, Nakee la, Lachulung la and Tanglang la, the last one rising to 5328m. The passes are marked with a platform and a board with information and are festooned with colorful prayer flags. Stopping by at these places gave a much needed stretch from the long drive and also the option to enjoy and photograph the vast vistas of alluring landscapes. Reaching Leh by twilight we checked into a hotel and called it a day.

Visitors arriving in Leh by air are often advised to rest and acclimatize for a day or two for the altitude of the place. Having traveled by road and over the passes we were fine as such and were ready to take off at once. Ladakh has a plethora of places each worth a visit and covering all of them in one trip is a bit weary though not impossible. That is how there still remained places to go even after a few earlier visits here. The Sham valley on the Leh-Kargil road, Nubra valley beyond Khardung la, the lakes of Pangong and Tso Moriri are some of the must visit destinations for most travelers. Having meticulously planned ahead all our excursions saved quite a good time and we were raring to go. Unless you are hiking or climbing almost all excursions are road trips and Leh boasts of a well organized Taxi drivers' union with a large fleet of cars. The drivers usually offer trips of a day or two depending on the destination and charge a couple of thousands of rupees per person. Our team of four was ideal for these as also the hotel rooms. The first day was spent on our own visiting the 'Hall of fame' museum of the Indian Army which showcases weapons, artifacts and



Buddha at Likir monastery © B V Prakash



Basgo fort and palace © B V Prakash



Lamayuru monastery © B V Prakash



Moonland near Lamayuru © B V Prakash



Thiksey monasery © B V Prakash

historic photographs. To the north of Leh is a huge Buddhist stupa on a hill built in 1991 by the Japanese for world peace and unity. With relics consecrated by HH the Dalai Lama, the stupa is a peaceful retreat from where an aerial view of the city can be savored.

The following day was when the real journey began. Having booked a day trip to the Sham valley we enjoyed a breakfast of momos and Yak butter tea, the local specialties before embarking on the journey. The first stopover was at the Magnetic hill where the visual illusion of contours makes one feel the vehicles are being pulled up magnetically while it is actually downhill. At Nimu, a little further we stopped to see from above the confluence of Zaskar and Indus rivers amidst towering mountains. Moving ahead we could see the ruins of Basgo fort and palace on a hillock built by Namgyal rulers of Ladakh. A walk through the remains took us to a bygone period briefly. Monasteries are an integral part of Ladakhi culture and every outing will more or less include a visit to a Gumpa. Taking a detour on the right we reached the large Likir monastery. The highlight of the place is a 25 m image of a sitting Buddha in gold and silver. The temples have large colorful murals. This was followed by another monastery at Alchi which has a sprawling area under the shade of trees with an abundant collection of souvenirs and keepsakes. Driving further we arrived at Lamayuru 127 kms from Leh, with a prominent monastery perched precariously on earthen precipices. This ancient gumpa has many large frescoes. But the cynosure of all eyes here is the unique lunar landscape. The wonderful geological formations look like the lunar topography and are aptly named 'Moonland'. It is a photographers' paradise too. Back in Leh as the sun went down we rested for the day.

Our next excursion was a two day affair, the destination being Pangong lake, some 200 kms away. Leaving early we drove for 20 kms to reach Thiksey monastery, a large shrine on a hill. It is one of the most visited monasteries of the Gelugpa sect of Tibetan Buddhism with stupas, frescoes and thangkas, the cloth paintings. One can see monks going around spinning small prayer wheels or turning the huge ones by hand. The beautiful tall image of Maitreya Buddha with a blissful face is not to be missed.



Pangong lake © B V Prakash

Our car took on the steep narrow road carved on to the mountainside towards the formidable Chang la Pass which we had to overcome. Though stopping briefly for photographs we were cautioned not to wander around for long at that high altitude. The downward journey brought us to Tangtse village where we had lunch and resumed the journey towards Pangong. On the way we could spot a madness of Himalayan marmots playing and basking in the sun. Used to tourists they can get close and can be photographed well. As the sight of blue waters came in we had almost reached the village of Spangmik where tourists stay overnight. Dumping the bags in the pre booked homestay we at once picked up our camera gear and were off to the lake. Wow ! what an amazing view! The vast expanse of the deep blue lake with skirts of the yellowish brown mountains around it. The blue sky was studded with fluffy clouds. We were truly awestruck by the stupendous beauty. Of course, the shutters began to click and went on relentlessly. Pangong is a very large brackish lake about 134 kms long about 2/3rd of which extends into Tibet (Chinese) territory. Ambling around until dusk we relaxed in the cozy



Himalayan Marmot in Ladakh © B V Prakash

homestay where a hot dinner of dal, roti and curry awaited.

The morning at Pangong was even more stunning. As the sun rose and cast its mild sunshine the landscape became paradisiacal. We wandered around for long taking in the beauty. Driving all the way back with a brief stop for lunch Leh was reached by evening.

The next outing on the itinerary was the two day trip to Nubra valley north of

Leh. Charged by the sights of the blue placid lake we were excited to discover more wonders. As the vehicle turned and twisted on the switchbacks towards Khardung la (5359m), the second highest motorable road in the world, we looked back to see the range of snow capped mountains with Mt. Stok Kangri towering above all. Having climbed it years ago the exhilaration it provided was remembered. Khardung la is a strategically important stop with a police check post, a souvenir



Our host at Spangmik village © B V Prakash



Kitchen at a homestay © B V Prakash



Mt. Stok Kangri (6153 m) © B V Prakash



Bactrian camels at Hunder village © B V Prakash



Sand dunes at Hunder village, Nubra valley © B V Prakash



Tourists enjoying camel ride, Hunder village © B V Prakash

shop and a canteen. It was hard to stay out in the chilling climate but for the views. The descent thereafter led us to Diskit village with a huge monastery on a hillside. As you climb up the steps your attention is drawn to the 32m tall statue of Buddha in a sitting posture. The climb up was worthwhile as the interiors of the monastery were impressive as also the views of the valley with Shyok river, patches of green and sand dunes in the

distance. Driving further to the beautiful village of Hunder we could get glimpses of the desert landscape which the place is known for. Taking a quick walk around we were greeted by flocks of double-humped Bactrian camels. These animals were used to transport merchandise along ancient trade routes. Nowadays they are used for taking tourists for a joy ride in the desert. The following morning we wandered around the desert to photograph dunes

and formations. The white sands, the camels and the monasteries make Nubra a fantastic place to visit.

The south eastern highlands of Ladakh are known for some pristine lakes, greenery that supports some wildlife and a hot spring too. This was our target for the next adventure. Tso Moriri is one of the largest brackish lakes of Ladakh. At 220 kms from Leh it takes about half a day to reach. However, we took a break



Hotsprings at Chumathang © B V Prakash



Sparring yaks © B V Prakash



Kiang, the Tibetan wild ass © B V Prakash



Tso Moriri lake © B V Prakash



Tso Kar, the white lake © B V Prakash



View of the Himalayas from the aircraft © B V Prakash

after 130 km at the village of Chumathang famed for its hot sulfur springs. In the middle of stones and boulders the water boils and springs with bubbles. One has to marvel at the wonders of nature as even by the side of the freezing Indus river the hot spring is boiling. It is said to have curative properties for skin ailments. A drive of another 90 kms brought us to the village of Korzok near the Tso Moriri lake. This lake, having been declared a Ramsar site, is in an eco-sensitive area supporting some rare wildlife. As such tourists are not allowed to camp or stay near the lake. Lodges and homestays are available at Korzok. Even as we drove to Tso Moriri the sight of two sparring yaks grabbed our attention. We took a stroll photographing the picturesque views. The next morning we sauntered along the lake for a good two hours and spotted a few Black necked cranes and Kiangs, the Tibetan wild ass before proceeding to Tso Kar, often referred to as the white lake. Tso Kar is more of land surface than water as the evaporating waters leave large deposits of salt. On the way back to Leh we paid a quick visit to Hemis monastery with its flamboyant frescoes. It is also one of the monasteries where a grand festival is celebrated. The festival marked

by Cham dances with fierce masks and colorful attire to the divine music of cymbals, drums and trumpets is a sight to behold, we were told. Reaching Leh by late evening the excitement of traveling to splendid destinations in the land of high passes was well celebrated.

Even as we flew from Leh the morning after, the mind blowing views of the Himalayas seemed to be moving with us and exhilarated us.

Getting there:

By air: Leh, the capital of Ladakh can be reached by air from major cities such as New Delhi/Srinagar/Chandigarh.

By road: Leh can be reached by road over two days either from Srinagar(J&K) or from Manali(HP).

Where to stay: Leh has many options of varying budgets for stay. Homestays are available at tourist destinations.

Where to eat: Leh has an array of eating places that serve continental, Indian, Chinese and Tibetan cuisine. Try local foods like Momos.

Best time: Traveling to Leh by road is between June to October when the passes open. Summers are good for clear skies

and great views. Winters are snowbound and lakes freeze.

General: If flying to Leh rest for a day or two to acclimatize to altitude. All permits to visit destinations can be had at DC's office in Leh. At most of the places only post-paid phone connections work. For photographers taking extra batteries helps as the cold drains them quickly.

Ladakh is also the most suitable place for astrophotography as the light pollution is least here.



B V Prakash

Prakash is an avid mountaineer, photographer and travel writer. He is a life member of YPS and member of Dr̄ṣṭi editorial team.

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Majestic Taj in Misty Morning



Majestic Taj in Misty Morning © Smita Goyal

"Sunrise looks spectacular in nature; sunrise looks spectacular in the photos; sunrise looks spectacular in our dreams; sunrise looks spectacular in the paintings, because it really is spectacular!" , an interesting Quote by Mehmet Murat Ildan, the renowned contemporary Turkish playwright, novelist and thinker. These lines resonate with themes and emotions of a captivating travel photograph titled



'Majestic Taj in Misty Morning', crafted by Ms Smita Goyal, for this column. This is her unique presentation, captured during a truly spectacular sunrise, very early morning on May 2nd of last year, as she journeyed back from Bharatpur accompanied by a few companions.

With meticulous planning, she positioned herself on the western banks of the Jamuna River to capture the Taj Mahal silhouetted against the rising sun. Anticipating only a hint of mist due to the summer heat, she was taken aback by the ethereal sight of the

Taj enveloped in a dense veil of mist, accentuating its grandeur against the golden hues of dawn. This unexpected interplay of light and mist lent an enchanting and dramatic quality to the entire scene, casting a dreamlike spell over the viewer. Utilizing her Canon 6D Mark II, she employed an aperture of f/10, a shutter speed of 1/640, and an ISO setting of 200 to immortalize this breathtaking moment.

Professionally, she serves as a portfolio manager at a prominent IT company, facilitating global connections. Beyond her professional realm, she finds immense joy in pursuing photography, travel, and cooking. A testament to her talent, she earned the esteemed distinction of being one of nine contestants in the Nofilter Indigo Photography Contest, a remarkable achievement considering the competition boasted over 90,000 entries nationwide. Her work underwent very deep scrutiny by acclaimed filmmaker Imtiaz Ali and renowned photographer Raghu Rai, with the contest proceedings broadcast

on NatGeo, thus bestowing genuine recognition upon her artistic prowess.

For the past six years, she has been deeply immersed in the world of photography, exploring various genres such as nature, landscape, travel, festivals, street and indoor photography including still life and droplets. Through her unwavering commitment, ongoing study, and dedication to the craft, she has rapidly ascended to new heights in her photographic achievements, showcasing remarkable progress within a relatively brief timeframe.

To delve into her depiction of the Taj Mahal for this column, the technical aspects stand out as highly satisfactory. Aesthetically, every facet of picture composition has been meticulously attended to. Factors including impact, interest, infinity, integration, rhythm, balance, vitality, and unity are seamlessly interwoven, bolstered by an exceptional portrayal of mood and emotion.

While she deeply values the inspiration and invaluable opportunities provided by seasoned seniors at YPS within a

short span, she also endeavors to pay it forward by sharing some helpful tips with newcomers and freshers as here under:

a. Composition: Focus on the arrangement of elements within the frame, ensuring balance, incorporating leading lines, and adhering to the Rule of Thirds with consideration for the Golden Spiral concept to guide the viewer's eye. Pay attention to how the subject is

positioned and the impact it creates on the viewer's perception.

- a. Subject Matter:** Contemplate the story being conveyed and the portrayal of the subject.
- a. Emotion and Impact:** Consider how these elements resonate with the viewer, eliciting thought and creating memorable and impactful imagery.

Hence, Ms Smita Goyal, the creator behind this captivating framed image,

is highly appreciated for her remarkable knowledge, dedication and achievement in art of photography.

• K S Rajaram AFIAP, Hon FIP, Hon YPS



Rajaram is a life member of YPS and has served in different capacities in its executive committee including that of president during 1989 - 92. He is an author, teacher, and mentor in the field of photography.

Honorary FIP

The "Honorary FIP" recognition stands as the most prestigious accolade bestowed by the Federation of Indian Photography. It is granted to individuals in acknowledgment of their outstanding dedication to advancing the realm of artistic photography, along with their unwavering commitment, substantial contributions, and profound expertise in the field of photographic art.

K S Rajaram

Mr Kilara Subbarao Rajaram, AFIAP, Hon YPS, Hon FIP having joined YPS in 1978 is a distinguished personality in art photography, education, and event organization. His photography journey began during his high school days and flourished during his engineering studies in Mysuru.



His achievements include prestigious accolades such as the AFIAP from the Fédération Internationale de l'Art Photographique in 2000, along with active involvement in various photography organizations. He has organized numerous exhibitions and salons and has been deeply committed to photography education through workshops and courses spanning decades.



Honorary FIP conferment to Mr K S Rajaram © Rakesh VC

Mr Rajaram's contributions to photography literature are notable, with regular columns and feature writings in esteemed journals and newspapers. He has been honored with distinctions like the Honorary YPS in 2017 and the 'Chaayaa Bhooshana' award by the Karnataka Photographers Association in 2016.

In recognition of his outstanding dedication to the promotion of photography and his expertise in the field, the Federation of Indian Photography awarded Mr Rajaram the Honorary FIP for the year 2023.

Mr Rajaram, a Life Member of YPS has served the club in various capacities: 1990-

1992 as its President, 2016-2018 as its Vice President and 2018-2020 as a Director. He was the Chairman of YPS All India Salons for the years 1992, 1993 and 2000. He has been a Faculty Member and organizer of many Photography Workshops for YPS. Mr Rajaram has been analyzing photographs for the YPS in-house journal *Dr̥ṣṭi* since 2020 in a section called 'Framing the Frame'.



Prema Kakade ESFIP, EFIAP, EFIP, GPA, PEGS, cMoL, E.CPE
Secretary, YPS.
Member, *Dr̥ṣṭi* Editorial Team



Youth Photographic Society is proud to be associated with Federation of Indian Photography as a Corporate Club Member (CM-203) and indirect member of the Fédération Internationale de l'Art Photographique. Benefits of FIP Individual Membership include:

- Access to a range of photography contests at discounted fee.
- Viewfinder - a monthly FIP Journal Publication.
- Members only National and International Photo Tours.
- A national community for like-minded individuals.

Login to <https://www.fip.org.in/fipweb/public/cm-member-select> to learn more or to become a member

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Miami Diary



Coloured Glass Wall, Miami Airport © Thejas K R AFIAP, AFIP

As the plane descended towards Miami International Airport, I couldn't help but feel a surge of excitement coursing through me. This trip had been a long time coming, a decision born out of a need for adventure and a desire to escape the monotony of everyday life. For weeks, I had deliberated over various destinations, weighing the pros and cons of each. But in the end, it was Miami's undeniable allure that had won me over.

The decision to go to Miami hadn't come easy. There were practical considerations to take into account — finances, time off work, and the logistics of travel with the family. Yet, deep down, I knew that sometimes in life, you have to take a leap of faith, to follow your instincts and embrace the unknown. And so, with a mixture of nerves and anticipation, I booked our tickets and set the wheels in motion for what promised to be an unforgettable journey.

As I stepped off the plane and into the balmy Miami air, I felt a sense of liberation wash over me. The vibrant energy of the city enveloped me like a warm embrace, and I knew in that moment that I had made the right choice. Over the course of the next few days, I immersed myself in everything Miami had to offer — from exploring the colourful streets of Wynwood, adorned with larger-than-life murals, to photographing the beautiful beaches of Miami.

The elevated monorail system at Miami Airport seamlessly connects passengers to different gates while providing an unforgettable experience. As travelers board the monorail, they are treated to panoramic views of the vibrant cityscape. Gliding gracefully above the airport grounds, the monorail offers glimpses of Miami's iconic landmarks, bustling streets, and shimmering waterfront. The journey outdoors adds a touch of adventure, allowing passengers to immerse themselves in the energy of the city even before reaching their destination. With each passing moment, the monorail

creates a sense of anticipation and wonder, turning a simple transit between gates into a memorable part of the travel experience.

Miami, a vibrant coastal city nestled in southeastern Florida, epitomizes the fusion of diverse cultures, electrifying nightlife, and sun-drenched beaches. Its iconic skyline, adorned with sleek skyscrapers and pastel coloured Art Deco buildings along Ocean Drive, serves as a backdrop to the city's pulsating energy. The city's cultural mosaic is evident in its neighbourhoods, from the lively Cuban enclave of Little Havana to the upscale boutiques of Coconut Grove. Miami's culinary scene is a tantalizing blend of flavours, with influences from Latin America, the Caribbean, and beyond, offering everything from mouthwatering street food to swanky cuisine experiences.

Beyond its urban allure, Miami boasts miles of pristine shoreline lapped by the turquoise waters of the Atlantic Ocean. South Beach, with its powdery sands and bustling boardwalk, attracts sun-seekers, celebrities, and fashionistas alike. Water sports enthusiasts flock to Biscayne Bay for sailing, kayaking, and paddleboarding adventures, while nature lovers can explore the unique ecosystem of Everglades National Park, home to rare wildlife and mangrove forests. Miami's tropical climate ensures endless opportunities for outdoor recreation, whether it's lounging by the pool at a



Elevated Monorail, Miami Airport © Thejas K R AFIAP, AFIP



Play at dawn, Hallandale, Miami © Thejas K R AFIAP, AFIP

luxurious hotel or teeing off at one of the city's championship golf courses.

Hallandale Beach

As the sun begins to peek over the horizon at Hallandale Beach, its gentle rays cast a golden hue upon the hesitantly roaring waters. Two girls, their laughter echoing in the morning air, frolic in the refreshing waves, their silhouettes dancing against the shimmering sea. Meanwhile, their less enthusiastic dad walks on the shore, content to bask in the warmth of the sun's embrace, silently savouring the moment away from the water's edge.

Nestled along the stunning coastline of South Florida, Hallandale Beach beckons visitors with its pristine shores, vibrant atmosphere, and rich blend of history and culture. Yet, beyond its sun-kissed sands and azure waters lies a hidden gem—an intriguing story that weaves through the fabric of this charming seaside community. Legend has it that Hallandale Beach earned its name from a spirited wager between two local pioneers, Luther Halland and Albert Deering. As the tale goes, Halland and Deering found themselves embroiled in a friendly dispute over the fate of a coin toss. With

stakes high and spirits higher, the duo agreed that the winner would have the honour of naming the burgeoning coastal settlement. In a twist of fate, Halland emerged victorious, forever imprinting his name upon the sandy shores that would eventually become Hallandale Beach. This captivating anecdote serves as just a glimpse into the rich history and colourful character that await explorers in this coastal paradise.

Graffiti Art in Miami

Miami's graffiti art scene is a dynamic tapestry of colour, creativity, and cultural expression that stretches across the city's vibrant neighbourhoods. The graffiti art scene spills out onto the streets of neighbourhoods like Little Haiti, Overtown, and Little Havana, where colourful murals serve as vibrant landmarks and reflections of the community's identity. In Little Haiti, for example, visitors can explore the walls of the Little Haiti Cultural Complex, where local artists celebrate the neighbourhood's rich Haitian heritage through their artwork. Similarly, in Overtown, graffiti art serves as a tool for social commentary and activism, with murals addressing issues such as racial injustice and gentrification.

Miami's graffiti art scene is not confined to designated galleries or cultural districts; rather, it permeates the city's



Graffiti – street art © Thejas K R AFIAP, AFIP

urban landscape, turning streets, alleys, and even abandoned buildings into canvases for artistic expression. This organic approach to street art has fostered a sense of artistic freedom and collaboration among Miami's graffiti artists, who often work together to transform neglected spaces into vibrant works of art. The result is a cityscape that is constantly evolving, with new murals appearing seemingly overnight and old ones fading into the background as new artists leave their mark on the city.

While graffiti art has long been associated with rebellion and counterculture, Miami's graffiti artists are pushing the boundaries of the medium, using their artwork to spark dialogue, inspire change, and beautify their communities. From uplifting messages of hope and resilience to powerful calls to action, Miami's graffiti art scene reflects the diverse voices and experiences of the city's residents. By embracing graffiti as a legitimate art form and incorporating it into the fabric of the city, Miami has become not only a global destination for street art enthusiasts but also a living testament to the power of art to transform and uplift communities.

Wynwood Walls

Wynwood Walls stands as a testament to Miami's vibrant street art scene, serving as a beacon for artists and art enthusiasts alike. The history of Wynwood Walls dates back to 2009 when visionary developer Tony Goldman sought to revitalize the once-neglected Wynwood neighbourhood. Goldman enlisted renowned graffiti artists to transform the district's drab warehouse facades into a dynamic outdoor gallery,



Grffiti Window © Thejas K R AFIAP, AFIP



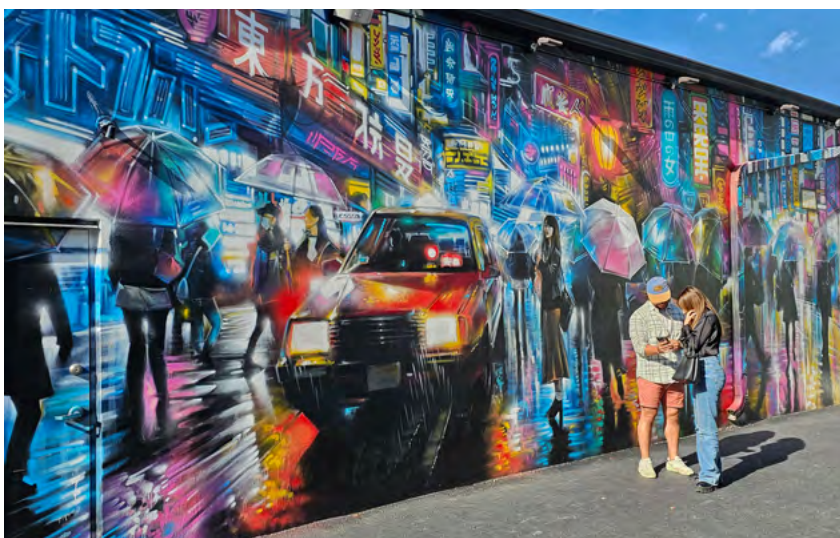
Restaurant with Graffiti decor © Thejas K R AFIAP, AFIP

thus giving birth to Wynwood Walls. What began as a local initiative to beautify the neighbourhood quickly evolved into a global phenomenon, drawing visitors from around the world to experience the eclectic mix of street art on display.

The culture of Wynwood Walls is deeply rooted in the spirit of collaboration and

artistic freedom. Curated by renowned street art curator Jeffrey Deitch, the outdoor gallery features the work of both local and international artists, showcasing a diverse range of styles, techniques, and themes. From larger-than-life murals to intricate stencils and abstract designs, Wynwood Walls celebrates the boundless creativity of graffiti artists while providing a platform for them to share their stories and perspectives with the world. The result is a vibrant and ever-evolving tapestry of colour and expression that reflects the energy and diversity of the Wynwood neighbourhood.

Wynwood Walls holds immense importance not only as a cultural landmark but also as a catalyst for the revitalization of Wynwood. Once a neglected industrial district, Wynwood has been transformed into one of Miami's most dynamic and sought-after neighbourhoods, thanks in no small part to the success of Wynwood Walls. The outdoor gallery has attracted investment, tourism, and a thriving arts community



Wynwood Walls - Busy Night © Thejas K R AFIAP, AFIP

to the area, breathing new life into its streets and businesses. Today, Wynwood is home to galleries, studios, boutiques, restaurants, and cafes, making it a vibrant hub of creativity and innovation in Miami.

Beyond its economic and cultural significance, Wynwood Walls serves as a symbol of Miami's embrace of street art as a legitimate form of artistic expression. By providing a platform for graffiti artists to showcase their work in a curated and respected environment, Wynwood Walls has helped to elevate street art from an underground subculture to a mainstream art movement. In doing so, it has inspired other cities around the world to embrace graffiti as a means of beautifying public spaces, fostering community engagement, and celebrating cultural diversity.

One summer overcast evening, I took my daughter to shoot some sunset pictures from my quadcopter. I reached the George Ranch School parking lot, a half-hour drive from my house. I parked my car and flew my quadcopter to get some interesting pictures.

The George Ranch Historical Park in Richmond, Texas, is a living history museum that showcases over 100 years of Texas history through the lives of one family: the Georges. The story of the George Ranch began in 1824 when a group of Anglo-American colonists received land grants from the Mexican government to settle in Texas. The family patriarch, William George, arrived in Texas in the 1830s and began building a ranching empire that would become one of the largest in the state.

Hollywood Beach

Hollywood Beach in Miami is a vibrant and lively stretch of coastline that embodies the essence of the Sunshine State. Known for its pristine white sands and clear turquoise waters, it beckons locals and tourists alike to indulge in its laid-back atmosphere and picturesque views. Lined with swaying palm trees and dotted with colourful Art Deco lifeguard towers, the beachfront promenade offers a quintessential Miami experience, perfect for leisurely strolls or energetic rollerblading sessions. Beyond sunbathing and swimming, visitors can partake in an array of water sports, from jet skiing to paddleboarding, or simply relax under the shade of an



Art Installation at Wynwood Walls © Thejas K R AFIAP, AFIP



Wynwood Walls - Discarded Plastics Art © Thejas K R AFIAP, AFIP



Wynwood Walls - Spray Paint Memorial © Thejas K R AFIAP, AFIP



Enjoying Solitude, Hollywood Beach, Miami © Thejas K R AFIAP, AFIP



Surfer Returns, Hollywood Beach, Miami © Thejas K R AFIAP, AFIP



Restaurants and Shopping Hollywood Beach, Miami © Thejas K R AFIAP, AFIP

umbrella while sipping on refreshing cocktails from one of the beachfront bars.

Moreover, Hollywood Beach boasts a vibrant dining scene, with a diverse array of eateries ranging from casual beachside cafes to upscale seafood restaurants. Visitors can savour freshly caught seafood dishes while enjoying panoramic views of the Atlantic Ocean, or explore the lively boardwalk brimming with ice cream parlours, souvenir shops, and live entertainment venues. As the sun sets, the beachfront comes alive with a vibrant energy, as locals and tourists gather to witness the spectacular colours painting the sky, casting a magical glow over this iconic Miami destination. With its blend of natural beauty, recreational activities, and bustling entertainment options, Hollywood Beach epitomizes the allure of the Miami coastline.

Photography from extreme angles can be a powerful way to capture unique and compelling images that stand out from the ordinary. Whether shooting from a bird's eye view or a worm's eye view, or exploring other extreme angles, photographers can create images that challenge our perceptions and offer new perspectives on the world around us.

On our last day in Miami, as evening descended upon the city, we mused on memories we had made and the adventures that lay ahead. And as the night sky lit up with a dazzling display of city lights, we couldn't help but feel grateful for the moments, both big and small, that had made our time in Miami truly unforgettable.

• Thejas K R AFIAP, AFIP



Thejas K R has been a passionate art photographer for over two decades. He was on the boards of Houston Photographic Society, and Houston Camera Club.



Do you have a writer in you?

We welcome contributions from YPS members to *Dr̥ṣṭi* in the form of articles on photography such as tips, tools, techniques, experiments and such useful topics. Please send your writing with accompanying good quality pictures to drsti@yps bengaluru.com. Chosen articles will be published in the upcoming issues of this journal.

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Memory Cards

You press the shutter release button of your digital camera and after a few moments, the captured image magically appears on the monitor. In between, unknown to us several steps are performed by the camera. While we need not go into all the details, we all know that the result, that is the image captured (or a video stream) will be stored on the memory card. This we can retrieve, read the contents, and then do all the downstream work like post-processing, printing, sharing, etc. Hence, we all know that the memory card plays a very crucial role. We also know that there are many types of them with a bewildering range of specs that confound even the experienced. The purpose of this article is to clarify what all those types and specs mean and what you should look for when purchasing one.

The function of a memory card: The image that has been captured on the sensor is in the form of analog electrical signals. These are converted into the digital form and processed (Picture 1). Next, the digital data is pushed (written) into a FIFO (First-In-First-Out) buffer. FIFO means that the data written first is read out first. So, the buffer is an extremely high-speed temporary storage (a 'data pipe') that can be used to dump data from the sensor while simultaneously it can be read out to be written into the memory card.

The data in the buffer must be emptied fast enough into the memory card. If not, the buffer will get filled up and will not accept any more data. At this point, the camera will simply 'choke' and stop or slow down recording images to prevent buffer overflow. Hence, the memory card needs to cope with this deluge of data. That is, it should have a fast enough write speed so that the buffer is never filled, or if it fills it must be cleared as quickly as possible, to resume operation.

After recording the data (which can be still images or a video stream), must be stored reliably on the memory card, even when the power is not applied to it. This is what we call the 'non-volatile' storage. This will enable the photographer to remove the card from the camera and read the contents for further downstream work.

Computer memory, commonly called RAM, is fast but volatile. That is when the power is removed from the memory chips, the data vanishes. This is obviously of no use to us photographers, as an image storage device. On the other hand, the "flash memory" technology which is the basis for memory cards, allows fast, nonvolatile, and rugged devices with no moving parts. The flash memory technology was invented by Toshiba. The same technology is used in USB pen drives and in the cameras to store the firmware.

Important specs of memory cards: To maintain compatibility, certain standards have been formulated. These standards ensure that memory cards from different manufacturers can be used interchangeably.

The two important specs are the type (Picture 2) and data transfer speeds. Each type has a name and different specs are defined for each type. The specs contain the physical form factor (including the dimensions), connectors to be used, etc.

Even within the same type, different cards can have different write and read speeds and one needs to choose the appropriate one depending on the applications. Adding to the confusion, there are several ways of specifying these speeds!

Types: Since their introduction, many types of memory cards have been introduced. Quite a few are now defunct. We will not deal with these anymore as they are no longer relevant. The following is the list of

various cards that are currently being used along with a brief description.

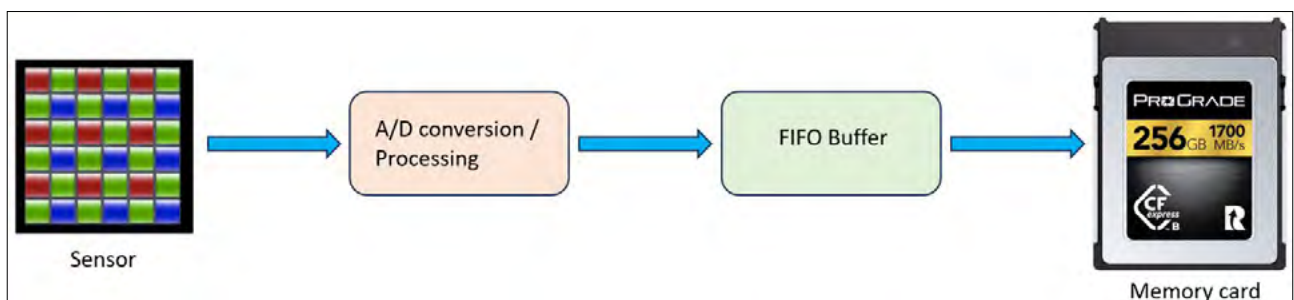
CompactFlash: Commonly called a CF card, these were introduced by Sandisk. This was one of the first memory cards ever to enter the market. Many changes have been introduced in their design to improve the performance of these cards, but the never-ending demands for faster speeds and higher capacities were beyond what the CF cards could provide. Hence, they are being superseded by other types and none of the new cameras introduced in the recent past use these cards.

- a. Micro SD
- b. CFexpress (Type B)
- c. CFast
- d. SDHC (UHS-I)
- e. SDXC (UHS-II)
- f. CF cards.



Picture 2: Different types of memory cards

Note the relative sizes of the cards. The arrow mark represents one inch or approximately 25 mm.



Picture 1: Data flow in a camera

SD Cards: SD is short for Secure Digital. This card is the joint development of three major companies SanDisk, Panasonic (Matsushita Electric), and Toshiba. These companies also founded the SD Association to define SD Card Standards. The SD Card is by far the most popular card today and is used by all P&S cameras and by most DSLRs and Mirrorless cameras except a few 'flagship' top end models. SD Cards also have an alternate form factor that is smaller in size. Called the MicroSD, it is rarely used in cameras but is popular with cell phones. You can use a MicroSD card with an adapter in the slot of a normal SD card. However, these are generally slower and are not preferred.

Now to the confusing part! There are a great number of variations within the SD cards, viz SD, SDHC, SDXC, UHS-I, UHS-II, etc. What do these mean and how are they important to you? Let us look at this aspect.

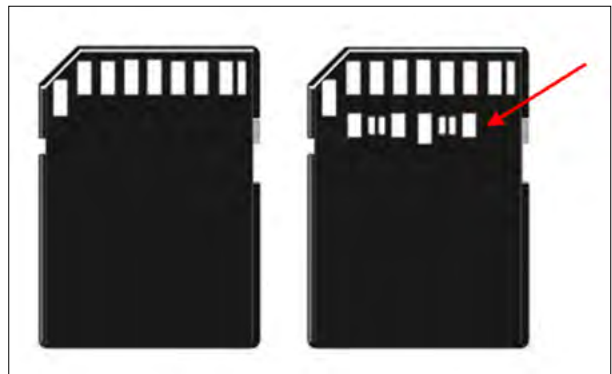
The SDHC or Secure Digital High Capacity, is the updated standard (Year 2006) that offers capacities from 4 GB to 32 GB. The SDXC or Secure Digital Extended Capacity is based on a further updated standard (Year 2009) that increases the capacity to 2048 GB (or 2 TB). Another important change is that SDXC is compatible with Microsoft's exFAT file system. All variations of the SD cards (other than the MicroSD) have the same form factor. However, they can be distinguished by the symbols on the card label (Picture 3).

An important and common feature of SDHC and SDXC cards is the Ultra High-Speed Bus (UHS). There are variations here too, these being designated UHS-I and UHS-II. UHS-I supports bus speeds up to 104 MB/sec, with the speed rising to 312 MB/sec for the UHS-II. The latter has an extra row of pins (Picture 4) and is suitable only for cameras that specifically support these cards. The UHS type of the card is specified on the label of the card, next to the SD card symbol as a Roman numeral (I, or II). UHS-II cards can be used on cameras that support only UHS-I. However, they will not be able to use the 2nd row of contacts and thus the speeds will be limited to that of UHS-I.

One of the interesting features of the SD card is that there is a small switch on the side (Picture 5) which when slid makes the card write protected. While you should not activate this feature when



Picture 3: Symbols of different types of SD cards.



Picture 4: UHS-II type cards (right) have two rows of connectors (arrow) whereas UHS-I type has only one.

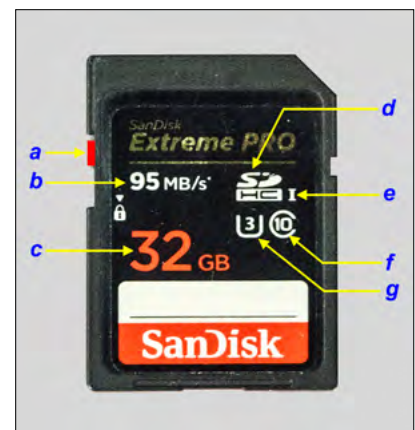
the card is inside the camera (once you do this, your camera cannot write any images on it), it does provide enhanced safety.

Finally, due to the very high production volumes, SD cards, especially the UHS-I type are the lowest priced compared to all the other types.

CFast (also called CompactFast): As the frame rate and pixel counts of cameras went up, the existing memory card designs were found wanting in terms of performance. Thus, new standards were developed and one such is the CFast which uses a serial interface. Technically this is a variant of the CF card but is not compatible with it either physically or electronically. Very high bus speeds up to 600 MB/sec (for Version 2) are possible with CFast. Unfortunately, CFast proved to be a short-lived standard and once again no major camera manufacturer is using them currently, though Canon used it for a brief time. I would recommend at this stage not to buy cameras that use CFast cards exclusively, as the availability of cards might decrease in the future.

XQD: This is another standard developed by SanDisk, Sony, and Nikon with the final specification drawn by CFA (CompactFlash Association) in 2011. This card is physically smaller than the CF card but offers extremely high bus speeds up to 1 GB/sec. The storage capacity can go beyond 2 TB. This type has a metal frame and a more robust build than CF or SD cards. The metal part also serves as a heat sink to handle the heat that will get generated at higher data speeds (like 8K video and beyond).

Though supported by CFA, XQD cards are physically not compatible with either CF or CFast cards. Nikon and Sony used them but the XQD standard was quickly



Picture 5: What do different symbols and words on an SD card label tell you?

- a. Write protect switch. Moving it down towards the lock symbol (below) will prevent writing.
- b. Speed. (This is the read speed).
- c. Capacity.
- d. This is an SDHC type card
- e. The Roman numeral I means that this is an UHS I Type card.
- f. Symbol for Speed Class 10. This means that the card can support a minimum sustained write speed of 10 MB/Sec.
- g. Symbol for UHS Speed Class 3. This means that the card can support a minimum sustained write speed of 30 MB/Sec.

superseded. However, do not worry as it has been reincarnated!

CFexpress: This is another new standard (Picture 6), introduced by CFA in 2016 as a successor to the XQD! There are three sub-types and are called Type A, B, or C. Type C is the fastest but is a very large card and is unlikely to be used in cameras. Hence, the two types we are interested in are Types A and B.



Picture 6: CFexpress card logo.

Of these two, Type B is more popular and has a 100% identical form factor and construction as the XQD but there are some differences in the interface. Hence, manufacturers like Nikon who earlier equipped their cameras with XQD slots have issued firmware updates that now allow CFexpress cards to be used in the same slots, without any loss of performance. Problem solved! Support for the XQD card is also retained thus giving dual card compatibility. If you are buying a camera that takes XQD cards make sure that the firmware of the camera has been updated to accept CFexpress cards. The type B is now being used by all major camera manufacturers like Nikon, Canon, Fuji, etc.

The Type A CFexpress cards are smaller and support slower data rates. In fact, these cards are very similar to the SD cards in dimensions but not the same. One interesting point is that it is possible to design a slot in the camera that supports both CFexpress Type A and SD cards in the same slot though not simultaneously. This is the approach Sony is taking.

Type A can support a maximum speed of 1000 MB/s and Type B which has two data lanes channels can support up to 2000 MB/s. It is expected that these will be improved over time.

All the mentioned types are available in various capacities. Also, versions of cards are available with different read/write speeds. Let us look at the latter aspect in more detail.

Read / Write Speeds: The speed of a memory card refers to the rate at which data can be read from or written to the memory card. Consequently, both read and write speeds have to be specified separately as there is a crucial difference

between the two. One important point. Do not get mixed up between bus speeds and read/write speeds. The former is based on the technology (like UHS, SATA, PCIe, etc.) and it specifies the speed of the card's hardware interface. The latter is more relevant to us and tells the rate at which the data moves to and from and can never exceed the former.

First, let us look at the read speed. This is the speed at which the data that is in the form of images or video files is read from the memory card. This is what matters when you transfer images from your memory card into your computer. If you are watching a video that is stored on your memory card then the data should be available fast enough so that there are no pauses while you watch. Generally, read speeds will be more than the write speeds.

Write speeds are very important too. For still photography, emptying the buffer as fast as possible into the memory cards to make the former ready for the next shot is what is needed. So, simply the higher the write speeds the better.

One of the common ways of specifying speed is by giving a number followed by "X" as a multiplier. The letter X means 150 KB/sec. That figure, 150 KB/sec comes from the read speed of the old CD ROM and hence is an outdated way of specifying speed, though it is still used by some manufacturers. For example, 600 X would mean 150 KB multiplied by 600 which is 90,000 KB/sec or 90 MB/sec.

Most modern cards simply indicate the read and write speeds as numbers on the label of the card. If only one number is indicated it is usually the read speed. You can glean a lot of information about the card by looking at the label itself (Picture 5).

Video Speed Classes: The situation is more complicated when video streams are involved. If you are recording video in 4K or higher resolution, the enormous data that cameras generate will pass through the buffer and then will have to be written onto the card. So, the card must be capable of a certain minimum sustained write speed, or else frames may be dropped. This is the speed that must be guaranteed to all devices recording video and forms the basis for the speed ratings of cards. Unfortunately,

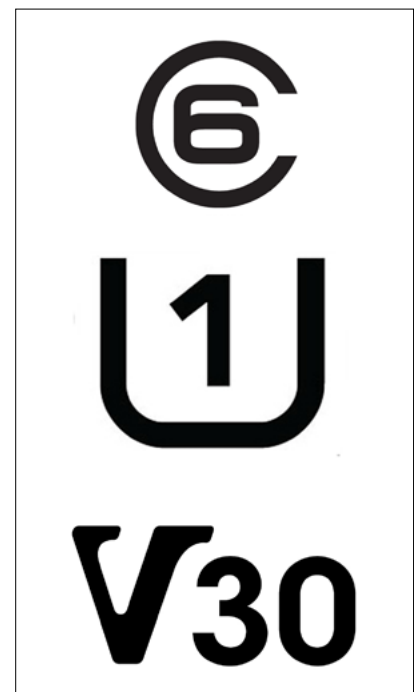
there are multiple ways of specifying (Picture 7), adding to the confusion.

One way to specify is by "Speed Class" rating. This is usually a number that is written inside the letter "C". There are four classes available – 2, 4, 6 and 10. This is a specification that governs the write speed and there is a direct correlation between these numbers and speed. For example, Class 6 means that data can be written at a minimum sustained speed of 6 MB/sec.

Another way to specify speed is the "UHS Speed Class." Do not confuse this with UHS Type. The latter specifies the bus standard whereas the Speed Class specifies the speed of transfer. There are two types of this, 1 and 3. This number is written inside the letter "U". The number 1 corresponds to 10 MB/sec and 3 corresponds to 30 MB/sec. These are once again minimum sustainable write speeds.

Yet another way to specify speed is "Video Speed Class." This is indicated by a number that is preceded by the letter "V." The number directly represents the speed in MB/sec. So, a V30 card supports a minimum sustainable write speed of 30 MB/sec.

The symbols for the three different speed class specifications are shown in Picture 7 and the Table 1 gives the summary.



Picture 7: The symbols of Video Speed Classes. See 'Video Speed Classes' paragraph for more information.

Table 1: Video Speed Classes and Compatibility

Minimum Sustainable Speed	Speed Classes			Application
	Speed Class	UHS Speed Class	Video Speed Class	
90 MB/sec			V90	8K Video
60 MB/sec			V60	4K Video
30 MB/sec		U3	V30	Full HD Video
10 MB/sec	C10	U1	V10	HD and Standard Video
6 MB/sec	C6		V6	
4 MB/sec	C4			
2 MB/sec	C2			

Important: These numbers are not valid for raw video.

Some tips:

1. Check your camera manual for the specs of the card that supports your camera fully. It will give the best performance (maximum FPS achieved) when shooting bursts of still photographs, and the memory card that was used for attaining that speed. So, if you want to get the best out of your camera, use a card that is as fast or faster.
2. If the form factor is the same, many of your older cards can be used with the newer cameras though you may be limited by the former's performance. However, many of the newer cards may not be usable on your older cameras. For example, a camera that can accept SDXC cards will also accept SDHC or SD cards. Conversely, you may not be able to use an SDXC card on a camera that is designed only to accept SD cards. There are, of course, exceptions as always.
3. If you are using SD cards, make it a practice to enable the write protect switch whenever you are inserting them into a card reader. This will prevent pesky viruses from spreading and will protect against accidental erasures.
4. When you choose a speed, look at what your camera needs for both still and video applications.
5. Pay careful attention to the speed of the card you need. As the speed increases, the cost of the card goes up rapidly. So, do not buy a card with a higher speed specification than necessary as you will be wasting money unless you are buying with some future camera purchase in mind.
6. Instead of buying one card of a very high capacity, buy multiple cards of lesser capacity. This is simply to reduce the chance of losing data in case of a card malfunction. It is a matter of simply spreading your risks.
7. Your images are valuable. Do not buy some "no-name" cards just because they are priced low. Loss of images could mean a lot of money and effort wasted.
8. We heard that a lot of spurious memory cards are in circulation. So, buy only from a reputed retailer.
9. Format your card only after you have confirmed that you have copied it and taken a 2nd copy.
10. Format the card after every use. The formatting must be done only in the camera where it is going to be used and nowhere else (not even in another camera of the same brand)
11. Many cameras are now equipped with dual slots, for reliability and/or for handling overflow during shooting. While some cameras are equipped with two identical slots, some mid-range models come with one slot for a high-performance card (say CFexpress) and the other is usually an SD card. Please remember that, in such a setup the speed will be limited by the slower of the two cards. If you need the highest performance, then it is better you simply remove the slower card from your camera!
12. Now the most important point. Memory cards are generally very reliable, especially the modern ones. Personally, I have never had a memory card fail. However, flash memory has a limited life with a certain number of read and write cycles. Hence, I strongly recommend not using a card for more than 5 years. This is just a precaution and usually, the loss of data will prove to be much more expensive than the cards themselves.

Conclusion: If you felt memory card specifications are confusing then you were not alone! This article will help you to cut through the confusion and guide you to make the right decisions when you buy memory cards. And do not forget the tips that are given here.

• Ashok Kandimalla Hon YPS



Ashok Kandimalla has been authoring articles since 2009, titled 'Basics of Photography' in Smart Photography magazine. He has conducted more than 100 workshops and photography courses for reputed corporates.

Architecture Photography

While I am not an expert in architectural photography, I thought I would share some of my experiences. These for symmetrical structures, both interiors and exteriors.

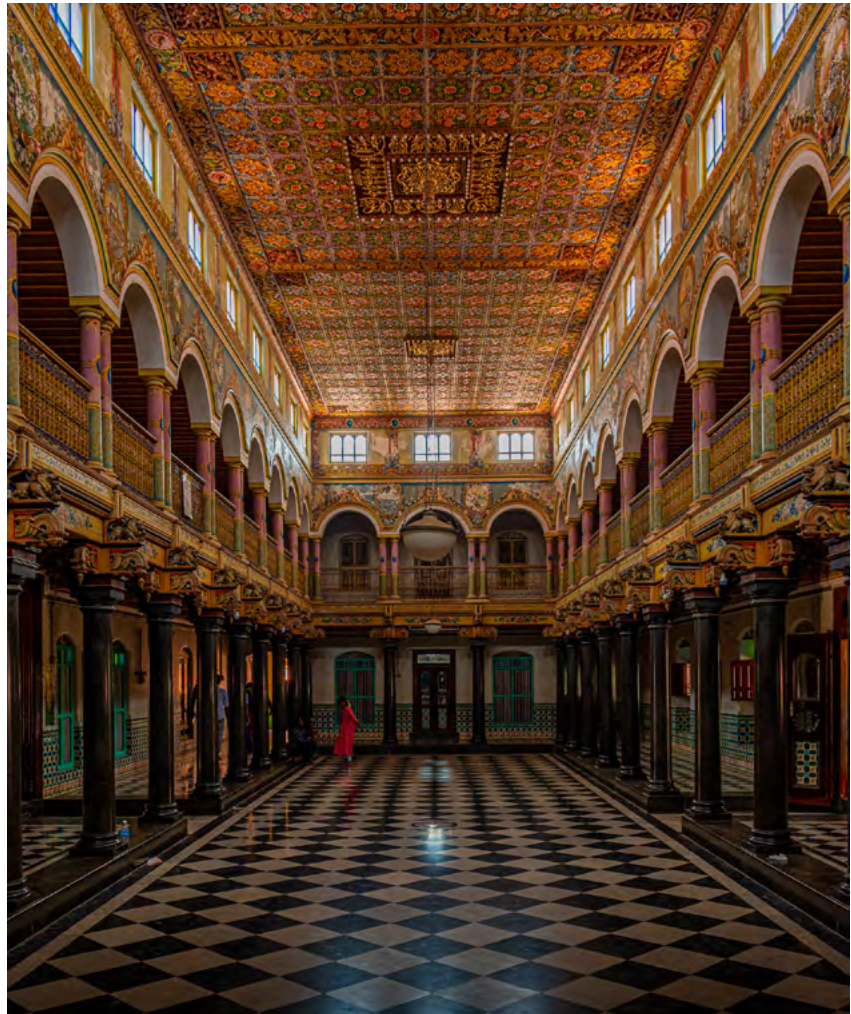
If you want to capture such symmetrical architectural structures, showing that symmetry, which most of us want to do, then the following points might help.

You need to position yourself properly with respect to the structure (or the interior). That is, the position where you are planning to use your camera must be centered, left to right as well as top to bottom when you are facing the scene.

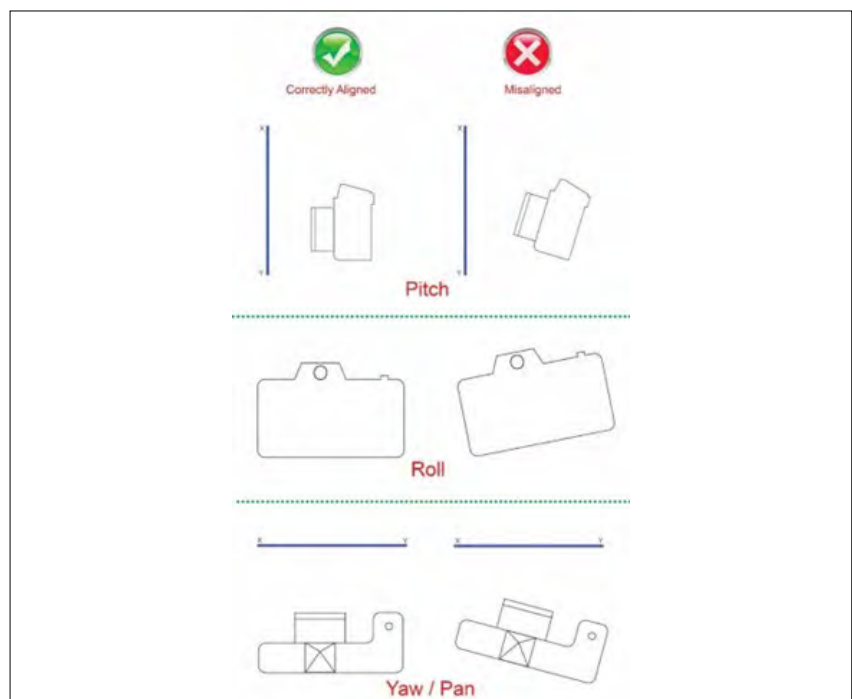
The first is relatively easy as you can move left or right and often in big halls and such places, you may even find a pattern or a design on the floor to help you. The second is tough. For example, if you are photographing an interior and the ceiling is 20 feet in height then the camera must be at 10 feet so that the camera is held level. Most of the time this may not be possible.

Solutions are:

1. Point your camera up. This is most common and will cause the vertical elements to lean due to the perspective issue. However, this is NOT distortion as 99.99% will tell you. Any lens regardless of focal length will give the same result though it is most apparent with wide-angle lenses because of the way we use them. After the capture, corrections can be done in Lightroom or Photoshop, to some extent with some loss of quality.
2. Use an ultra-wide-angle lens and go back till you cover the entire scene with camera level. You will get excessive foreground that can be cropped out.
3. Use a T/S lens but don't expect miracles.
4. Get on to a place that is half the height of the structure (another building or some point, say a balcony) for example, and photograph with camera level.
5. Hold the camera as high as possible with arms raised or use something like a monopod or selfie stick if permitted. (Courtesy Ramesh SA)



Athangudi Palace, Chettinad © Ashok Kandimalla Hon YPS



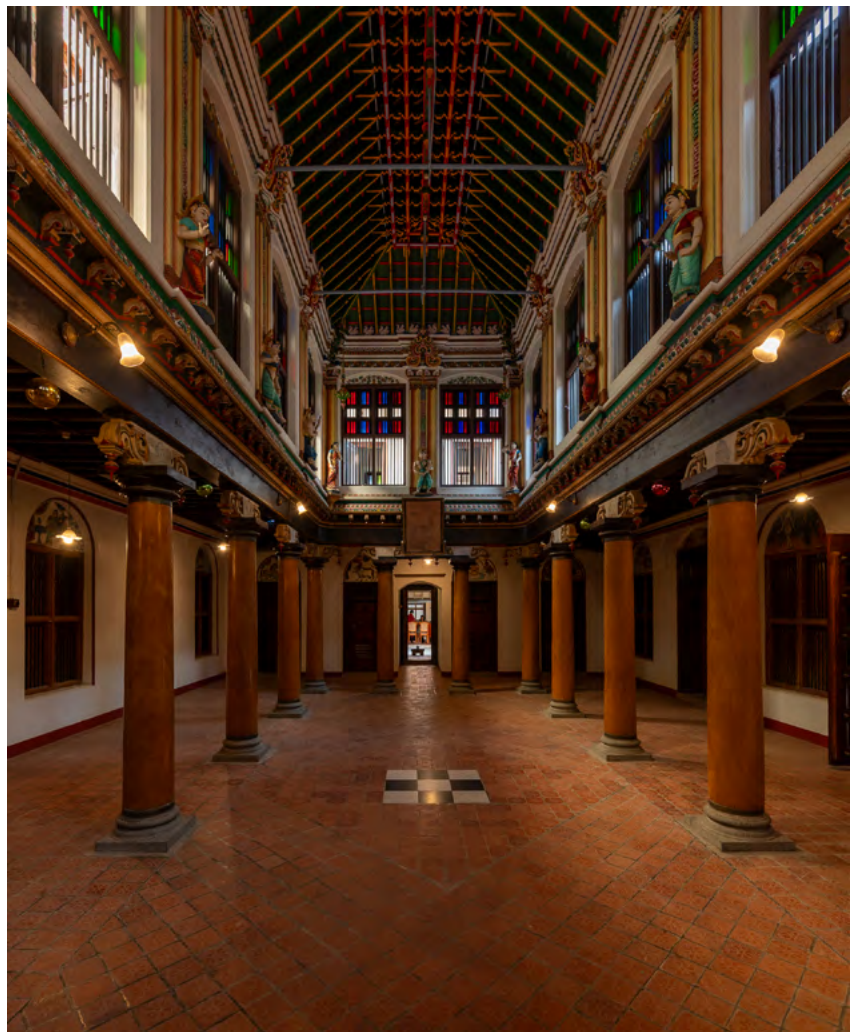
Picture1

We have discussed so far one 'level' issue, which is keeping the lens axis parallel to the ground. Pointing the camera up or down is called 'pitch' motion and will cause the lens axis to make an angle to the floor thus causing perspective issues as explained. The best way to minimize this, when shooting (and conditions permitting) is to use a spirit-level or in-camera's built-in-level that is sometimes called the artificial horizon.

Now, these are the two more 'levels' as we live in a 3D world. These are the 'roll' and 'yaw'. The latter is very well known and is also called the 'pan' movement. That is, the lens axis will point left or right from the nominal center vertical line of the camera / sensor.

Let's deal with the roll issue first. This is what causes an image to tilt (left or right) and is an extremely common problem that is seen in many photographs and is the reason for tilted horizons. The best thing is to be careful when photographing itself and can be done with the help of a spirit level or the artificial horizon. Even if you goof it up, it can be corrected in a few seconds in any post-processing software. This is the least problematic of all, yet many photographs suffer from this. This I can attribute only to the photographer's carelessness.

The last one, the 'yaw' or 'pan' is the most troublesome as the spirit level or artificial horizon will not work. Ideally, if you imagine a plane inside the scene that is joining two sides (left and right) in the middle between the foreground and background, your camera's back (and hence the sensor) must be parallel to it. If not, you will get some displacement. For example, if there is a chandelier



Chidambara Palace Hotel, Chettinad © Ashok Kandimalla Hon YPS

hanging it will not be in the middle but displaced to the left or right to the center line. This cannot be corrected in post-processing and hence it is the most troublesome of the lot.

Thus, first positioning yourself and then keeping all the levels perfect on all three axes (pitch, roll, and yaw/pan) will get you error-free symmetrical images. A few minor errors can be corrected in post-

processing but getting it right at the time of capture is the best way to start.

The diagram below summarizes what is in the text.

• Ashok Kandimalla Hon YPS



Ashok Kandimalla has been authoring articles since 2009, titled 'Basics of Photography' in Smart Photography magazine. He has conducted more than 100 workshops and photography courses for reputed corporates.



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YPS International Photo Tour 2024: A Photographic Odyssey of Central and North Vietnam



Fisherman © Vijay Mailar EFIP, EFIAP, c*MoL, PPSA

The first YPS International Photo Tour for 2024 kicked off from April 12 to 21 with seven members. In 2023, we went to Northwest Vietnam's Rice Harvest & Tribal Markets and this was a different itinerary.

In the heart of Vietnam lies a tapestry of ancient stories, where mist-kissed hills and bustling streets narrate the nation's rich history. Planned by Yogesh Mokashi, we embarked on a journey that unfolded like a modern-day epic, capturing the essence of Vietnam one snapshot at a time.

Our adventure kicked off in Hoi An, a living postcard where lantern-lit alleys beckon with promises of enchantment. As dusk draped the town in a golden glow, we set our cameras to capture the lanterns on the Thu Bon River, releasing dreams into the night's embrace. Guided by Diep, we indulged in the vibrant flavours of Vietnamese cuisine, immersing ourselves in the cultural melting pot of the Old Town.

Before the crack of dawn, we found ourselves amidst the bustling energy of Tam Tien Fish Market, where the sea's

bounty unfurled in a vibrant spectacle. Through tranquil coconut groves and bamboo-laden paths, we ventured, capturing moments of serenity amidst nature's cradle.

In the tranquil haven of Cua Dai, dawn painted a breathtaking tableau of fishermen at work, their nets dancing against the backdrop of the rising sun. Each click of the shutter immortalised the timeless dance of life on the water's edge.

Our journey carried us to Hue, where Ba Na Hills soared to the heavens amidst ethereal clouds, offering panoramic vistas of Vietnam's natural splendour. Along the winding curves of Hai Van Pass, we embraced the thrill of the open road, soaking in the beauty of mountains, forests, and sea.

Within Hue's ancient walls, we marvelled at the timeless elegance of the sun-kissed courtyards of Imperial City. Along the Perfume River, lanterns cast their gentle glow, guiding us through the city's storied past.

Exploring the enigmatic beauty of Thuy Tien Waterpark, we uncovered echoes of laughter and dreams left behind, a poignant reminder of time's passage. Amidst the solemnity of Emperor Khai



Dragon villa © Vijay Mailar EFIP, EFIAP, c*MoL, PPSA

Dinh's tomb, we marvelled at the fusion of architecture and imagination, a testament to Vietnam's rich heritage.

As dusk painted Tam Giang Lagoon in hues of gold, we revelled in nature's canvas, capturing moments of tranquillity amidst the ebb and flow of life. Journeying northward, the Tea Hills of Long Coc beckoned, their mist-shrouded peaks offering glimpses of a hidden paradise.

En route to Ninh Binh, Quang Phu Cau Incense Village unfolded like a tapestry of tradition, its vibrant colours a testament to Vietnam's enduring spirit. Sailing the Ngo Dong River at Ninh Binh amidst limestone karsts, we were serenaded by nature's melody, each bend in the river revealing new wonders.

At Thu Sy and Ban Yen Nhan, we delved into the heart of Vietnamese craftsmanship, where artisans spun tales of tradition amidst the hustle and bustle of village life. In Hanoi's Old Quarter, we wandered through narrow streets steeped in history, embracing the city's vibrant energy and timeless charm.

As our journey drew to a close, Vietnam remained etched in our hearts and memories, a testament to the beauty and resilience of this captivating land. Amidst the laughter and camaraderie of fellow travellers, we forged bonds that transcended borders, united by a shared passion for exploration and discovery.

• Kishan Harwalkar EFIAP, EFIP, c*MoL
Tour Lead



Kishan Harwalkar is an avid traveller, a nature-lover and a hobby photographer. He loves to travel around the world, documenting the culture, tradition and destinations as pictures. His interest is mainly focused on Travel and Street photography.



Awaiting at the Door © Vijay Mailar EFIP, EFIAP, c*MoL, PPSA



Water Splash © Sridhar Kalburgi



Hoi An from Above © Kishan Harwalkar EFIAP, EFIP, c*MoL



Fisher Women of Tam Tien © Kishan Harwalkar EFIAP, EFIP, c*MoL



Tales of Old Quarter © Kishan Harwalkar EFIAP, EFIP, c*MoL



Fisherman from Hoi An © Sridhar Kalburgi



Shades of Yellow from Hoi An © Kishan Harwalkar EFIAP, EFIP, c*MoL



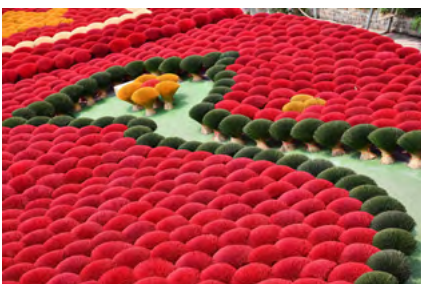
Soya Sauce Makers © Vijay Mailar EFIAP, EFIAP, c*MoL, PPSA



Lady in Red © Sridhar Kalburgi



Streets of Hanoi © Kishan Harwalkar EFIAP, EFIAP, c*MoL



Incense Stick Beauty © Vijay Mailar EFIAP, EFIAP, c*MoL, PPSA



Flowers flow © Vijay Mailar EFIAP, EFIAP, c*MoL, PPSA

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31st FIP Convention 2024 Report



Delegates at Somanathapura

The FIP Convention organised by YPS was indeed a great experience. Organising an event of such a magnitude calls for meticulous planning, dedication, confidence, enthusiasm, extraordinary management, and interpersonal relationship skills. All these qualities were amply displayed by the members of the YPS organising committee during the Convention. The Convention also gave me an opportunity to meet well-known names in the photography field. I sincerely thank the organising committee of YPS for making our stay comfortable and living up to the expectations of the delegates. I wish to convey my best wishes to YPS for their future endeavours.

- Vaibhav Jaguste

Though I have been a member of YPS for quite some time, this was the first convention that I attended. The vibes of the conference were amazing. There was quite a bit of learning and loads of fun. Thanks to the FIP and YPS committee for this wonderful opportunity and appreciate all the meticulous planning that was done. Proud to be in YPS.

- Poornima BN

We, a small team from Bhubaneswar, carry back some nice memories from the 31st FIP convention at Mysore. It was a terrific and very thoughtful organizing by YPS. We appreciate the attention to detail performed by Prema Madam and Mr Vikash Sastry. We also see a great

future for YPS for their yeoman service to the cause of photography. And hats off to FIP for grooming such nice efforts as an umbrella organization

- Jugal K Dash

Thanks to the entire YPS team, especially to Mr. Vikas, Mrs. Prema, Mr. Kakade, and Mr. Girish A. for organizing such a wonderful meet with finesse and ensuring everything happens on time! It was a pleasure to meet the delegates. I learnt a lot and will be observing the masters' works to improve mine. Glad to have been there. Here's wishing everyone all the best.

- Vantika Dixit



Delegates Registration © Rakesh VC



Presenting goodie bag to Mr K S Rajaram



Delegates at backwaters of KRS © Rakesh VC

The seeds for the 31st FIP Convention 2024 were sown at the 30th Convention in Digha, where YPS was the successful bidder. Feedback from some of the delegates of the 2024 Convention is testimony to how the convention was conducted and the everlasting memories that the delegates carried back with them.

The 31st FIP Convention 2024 was held at Hotel Rio Meridian, in the Royal City of Mysuru from March 22 to March 25, 2024. In all 165 delegates attended the convention, 155 of whom stayed at the hotel and the remaining attended as 'Day Delegates'. In total, there were around 200 people in attendance inclusive



Honorary FIP conferment to Mr K S Rajaram © Rakesh VC

of guests and support. The three-day extravaganza was indeed packed with activities for the delegates.

Day 1: Delegates started to arrive early on March 22. A Registration Desk was set up to facilitate a smooth check-in. All delegates were provided with a Welcome Kit comprising of a commemorative coffee mug, a folder containing meal coupons, a Delegate ID tag, exclusive FIP and YPS badges, an Event Flow Plan for the three days and a DOs and DONTs for the convention, a notepad and pen. Those who had submitted their pictures for display at the venue received a 12" x 18" canvas print, packed in a tube. In addition, Nikon too provided a Welcome Kit comprising a cap, lens cleaning cloth and a keychain. To carry these memorabilia, delegates were given a backpack with the mascot printed on it in a choice of colours.

A large cutout of the mascot, Gajaraja, at the hotel lobby and the hotel corridors adorned with pictures submitted by the delegates, gave a festive look to the venue.

The delegates assembled at the convention hall for the inauguration in the afternoon. The chief guest for the event was the famous wildlife filmmaker from Karnataka, Mr Krupakar B S, of the Krupakar-Senani duo while the Guest of Honor was Mr Ravikumar S T, President of Mysuru District Journalist Association.

After an invocation and introduction of the Chief Guest and Guest of Honour, Mr Manju Vikas Sastry, President, YPS, spoke of the efforts that went behind the convention and expressed his confidence that the convention would be a memorable one. The dignitaries lit a traditional lamp symbolising the auspicious start of the convention. The Guest of Honour, Mr Ravikumar, in his address, said that he felt proud that this important convention was held in Mysuru. Mr Krupakar and Mr Ravikumar released Glorious Karnataka, a coffee table book containing YPS members' pictures of Mysuru City, Palace, Dussehra celebrations, Karnataka landscapes, Monuments and Art & Culture. Copies were presented to the Chief Guest, Guest of Honour and Mr Adit Agarwala, President, FIP and Dr Barun Sinha, Hony. Secretary-General, FIP. Mr Ravikumar was felicitated and a memento was presented to him.

Dr Barun K Sinha welcomed the dignitaries and the delegates and delivered his keynote address. He said that he was happy to be in the city where FIP took its roots.

During the inaugural event, Honorary FIP was bestowed on

Mr K S Rajaram, Past President, YPS, for the year 2023 in recognition of his outstanding dedication to the promotion of photography, his expertise in the



Delegates at Ranganathittu Bird Sanctuary © Rakesh VC

field, his commitment, contributions, to photographic art.

Mr Adit Agarwala, President, FIP, for the year 2024 in recognition of his exceptional contributions, unwavering dedication to photography and invaluable contributions to FIP.

Also during this event, Honorary YPS was bestowed on five persons in recognition and appreciation of their exceptional contribution towards the promotion of the Art of Photography:

Mr Adit Agarwala, President, FIP for his dedicated service to the fraternity of photographers through his various positions of office.

Mr Ashok Kandimala, Educator and Writer for his dedicated service to the fraternity of photographers through the publication of educational and technical articles, lectures, workshops and classes.

Dr Barun K Sinha, Hony. Secretary-General, FIP, for his dedicated service to the fraternity of photographers through his various positions of office.

Prof M S Harish, Past President, FIP, for his dedicated service to the fraternity of photographers with his mentoring and workshops.

Mr B Lakshminarayana, Past President, YPS, for his dedicated service to the

fraternity of photographers with his exceptional administrative skills.

The chief guest, Mr Krupakar who spoke during the occasion emphasised the need for the conservation of forests and urged photographers to play a significant role in it. He gave an example of how a tribal settlement within the confines of a forest was evacuated only to see a commercial venture coming up at the same place a few years later. The chief guest was felicitated on the occasion and a coffee-table book and memento were presented to him.

Mr Adit Agrawala, President, FIP lauded YPS for their efforts in hosting this convention. He also praised its members for the 350+ best club awards that they had earned in the past few years.

Ms Prema Kakade, Secretary, YPS thanked FIP for giving an opportunity to YPS to host the convention. She said the event has gained more significance with the august presence of Mr Krupakar and Mr Ravishankar.

After a tea break, Mr Girish Mayachari held a workshop on Glassware and Smoke photography which had a very enthusiastic delegate attendance. He dwelt on the bright field and dark field techniques used in glassware photography to give some very unique images. Soon after this session, lines of delegates were seen at the set-ups for



Honorary YPS conferment to Mr Adit Agarwala © Rakesh VC



Honorary YPS conferment to Dr B K Sinha © Rakesh VC



Inaugural function. Seated 3rd & 4th from left, Chief Guest Mr Krupakar B S and Guest of Honor Mr Ravikumar S T © Rakesh VC

glassware photography, some of whom stayed way beyond midnight.

Day 2: Early morning of Day Two was an outing. Delegates were given a choice to go to Chennakeshava Temple in Somanathapura, about an hour's drive from the venue or to Ranganathittu Bird Sanctuary, Karnataka's largest bird sanctuary, about half an hour's drive from the venue. 37 delegates opted for Ranganathittu Bird Sanctuary while the remaining went to Chennakeshava Temple. Buses were arranged for delegates to these places.

The Tourism Department of Karnataka provided a luxury bus, free of cost on all three days and Karnataka State Road Transport Corporation provided

two buses at a concessional rate for delegates to commute to out-door shoots. Karnataka Forest Department had partnered with YPS and waived the camera fees at Ranganathittu Bird Sanctuary while Archaeological Survey of India (ASI), who is the custodian of Chennakeshava Temple had deputed their representative for assistance at the temple. A sumptuous picnic breakfast was served at both places before the delegates headed back to the venue, a highly satisfied lot. Delegates enjoyed sugarcane juice on their way back from Chennakeshava Temple.

Upon return to the venue, delegates could continue shooting glassware and smoke photography at the multiple

setups. Many of them took turns to shoot before and after freshening up.

Post lunch, Mr Dipin, (IM-0005) a Canon representative gave a brief talk about their latest cameras following which, Mr Girish Mayachari took the stage once again to demonstrate the postprocessing of smoke and glassware photography as it would lend itself to some unique designs and patterns. This session was very well attended.

FIP's AGM was held after tea. Dr Barun Sinha chaired the AGM at the end of which, it was time to elect the host for the 32nd FIP Convention in 2026. Art Photography Foundation, Mumbai, the sole bidder, was awarded to host this convention.



Glassware Photography Demonstration © Rakesh VC

FIP presented the Best Club awards of 38th FIP Inter club contest 2023: 1st Award went to YPS, Bengaluru, the 2nd Award to Full Frame Photo Club, Mumbai and the 3rd Award to Photographic Association of Coochbehar. FIP Inter club contest award was received by Ms Anitha Mysore, YPS Director and Interclub Representative and Mr Venkatesh B S, YPS Salon Group Lead.

YPS, Bengaluru was presented with ESFIPC (Excellence Service FIP Corporate Club) distinction for their outstanding achievement in promoting photography as an art, far and wide through their club. It was indeed a great honour



YPS, winners of 1st Award at the 38th FIP Inter club contest 2023. Award being accepted by Anitha Mysore, Venkatesh B S, Prema Kakade & Manju Vikas Sastry © Rakesh VC



YPS Secretary & President accepting the ESFIPC (Excellence Service FIP Corporate Club) distinction © Rakesh VC



YPS President, Manju Vikas Sastry accepting ESFIP (Excellence in Service, FIP) distinction from Mr Adit Agarwala President FIP, Dr B K Sinha, Hony. Sec-Gen & Sathyanarayana C R, Vice President FIP © Rakesh VC



YPS Secretary, Prema Kakade accepting ESFIP (Excellence in Service, FIP) distinction from Mr Adit Agarwala President FIP, Dr B K Sinha, Hony. Sec-Gen & Sathyanarayana C R, Vice President FIP © Rakesh VC

for YPS to receive this award. Mr Vikas Sastry, President and Ms Prema Kakade, Secretary received this award on behalf of YPS.

It was great honour and pride that ESFIP (Excellence in Service, Federation of Indian Photography) distinction was bestowed by FIP upon two Office Bearers of YPS: Mr Manju Vikas Sastry Veedhuluri and Ms Prema Kakade for their services to Indian Photography.

Delegates who had earned various FIAP distinctions for the year 2023 were presented with their certificates by Dr Barun K Sinha and Mr Adit Agarwala. Distinctions ranged from AFIAP to EFIAP Diamond 2. About 25 delegates were given their certificates.

FIP presented service awards to their members. Twenty of them were honoured with mementoes in recognition of the outstanding services rendered to FIP for the year 2023-24. Each recipient had demonstrated unwavering dedication

and made significant contributions to FIP, enriching it in countless ways.

Two books were released on the occasion:

Eternal Episode by Susanta Banerjee
Grains to Pixels by Samir Sarkar

FIP distributed mementoes (Blue Sapphire) to YPS volunteers who had worked tirelessly for the success of the convention. Ms Husna Khot presented a short vote of thanks.



Yakshagana artists performing at backwaters of KRS © Rakesh VC

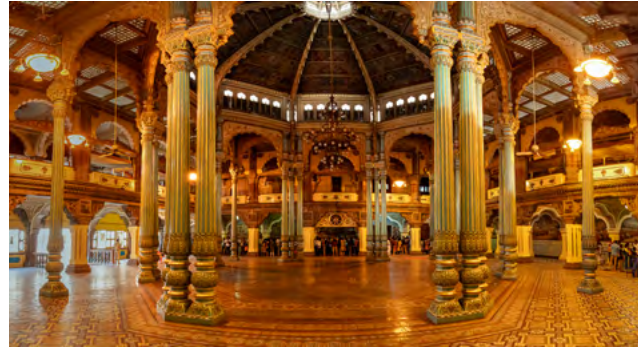


Delegates shooting folk artists at backwaters of KRS © Rakesh VC





Mysuru palace at sunset © Ramesh S A



Mysuru Palace Marriage Hall © Ashok Kandimalla, Hon YPS



Mysore Palace © Ashok Kandimalla Hon YPS



Veeragaase artists © Nagesh Murthy

Though it was not the conclusion of the convention, the valedictory function was scheduled on the second day for the convenience of photography of the Mysuru palace which is lit only on Sundays. YPS's executive committee were invited to the dias and Ms Prema Kakade in her vote of thanks, thanked FIP President, Mr Adit Agarwala and FIP Hony. Secretary-General, Dr Barun Sinha for the opportunity to host the prestigious event for the third time. She thanked the various sponsors and partners, people who lent external support, the workshop mentor, Mr Girish Mayachari and all the volunteers who had contributed extensively to the success of the convention.

A coffee table book containing delegates' pictures was released on this occasion and a copy was presented to the President and Hony. Secretary-General of FIP.

Mementoes were presented to Mr Basavaraj Mayachari of ASI, the F&B Manager, Mr Harish and the chef, Mr Shrinivas of Rio Meridian. Later mementos were distributed to Smt Asha Nath, Room Division Manager and the entire staff of Rio Meridian.

Concluding the valedictory function, Dr Barun Sinha and later Mr Adit Agarwala complimented YPS for how the convention was organised. They said that this was a new benchmark for others to emulate.

Day 3: Day Three of the convention was a day of outings. The day started at 5:30 AM with delegates boarding four buses to Meenakshipura at the backwaters of KRS about an hour's drive from Rio Meridian. Four sets of folk dance artists performed at these backwaters much to the delight of the delegates. Dance forms included Yakshagana, Veeragaase, Dollu Kunitha and Huli Vesha (tiger dance). The delegates got good pictures with reflections in the water. Later, they were ecstatic with action pictures of dancers jumping high in the air.

After the 'arranged' shoot, delegates were free to get the dancers to pose for them, which they were more than happy to do. Many delegates made excellent pictures during this session, which lasted about two and a half hours. Picnic breakfast was served at the site and delegates returned to the hotel, a satisfied lot.

While some delegates continued shooting glassware after their return, others got busy with getting their pictures printed by Ms Vaishali Bhatia: delegates could get one 4" x 6" picture of their choice printed for free, which proved quite a hit.



Team YPS in front of Mascot, Gajaraja cutout

A quick gathering was called at noon where Participation Certificates and a surprise gift awaited the delegates. A beautiful 6 X 8 inch coffee table book with pictures from delegates was given away to each of the participating delegates as a memento.

Post lunch, it was time to head to the Amba Vilas palace. A short, 15-minute drive away, the incredibly breathtaking palace interior was a delegates' delight. The private hall or the 'Ambavilasa', the Darbar Hall or the 'Diwan-I-Am', the

octagonal-shaped wedding hall or the Kalyan Mandapa and a staircase were the icing on the cake. Having shot the interiors of the palace, delegates were free to shoot the palace from outside. Being a Sunday, the palace was lit and many delegates formed small groups to shoot the lit-up palace from different perspectives.

Dinner that night had a surprise with the cutting of a cake by FIP President, Mr Adit Agarwala. This brought down the curtains on the 31st FIP convention.

Delegates checked out on Day 4 after breakfast. After saying their adieus, delegates left with fond memories with many hoping that it could have been longer. Until the next convention in two years, it was time to sign off.



M S Kakade Director, YPS.
Member, Drṣṭi Editorial Team

Behind the Scene - 31st FIP Convention 2024

The story began in Digha at the 30th FIP Convention in 2022 when YPS was voted in to host the 31st FIP Convention in Karnataka in 2024.

It was of course too early to plan anything other than decide on where to hold it in Karnataka. Personally, for me, Mysuru was my only choice and I was able to convince the executive committee why Mysuru was THE place!

Mysuru is:

1. Heritage city with many places of interest for photography
2. Less traffic makes commute within the city less time-consuming and unstressful
3. Proximity to diverse locales (wildlife, hill station, heritage, etc.) which delegates could benefit from pre and post-convention
4. Excellent rail/road connectivity to Bengaluru
5. Cost-effective hotels

With the first step taken, we put it on the back burner and went ahead with our day-to-day club activities.

It was only in May 2023, that some of us in the executive committee did a recce to Mysuru, to finalize the venue (hotel). Three reces helped finalize the outdoor locales and plans for the smooth conduct of the convention.

YPS has the tradition of all work being done by the executive committee, sub-committee members and volunteers. No work has been outsourced until now. I am proud to say that Manju Vikas Sastry V (LM-250), Madhu Kakade (IM-0142)



and I took the lead for the convention. We created the website with the banner designed by Hardik P Shah (LM-299). The Convention Registration on the YPS Website was launched on October 31, 2023, with an early bird offer.

This was probably the first FIP convention where the registration (and payment) was fully online. It was the techie geeks,

Vikas and Hardik who designed the complex registration form with so many permutations and combinations. In probably another first, the registration form had a field asking the applicant to suggest the name of his/her roommate as the rooms were twin-sharing. Girish Ananthamurthy (LM-249) was meticulous in scrutinizing the registration forms and updating data on the drive. Thanks to all

these efforts, the registration of delegates at the hotel was a breeze!

A WhatsApp Group of delegates helped not only in easy communication but also in answering queries, developing camaraderie and keeping spirits high. The creation of this group was a major factor in each delegate befriending 164 other fellow photographers!

With our minds on a 24x7 drive, it suddenly dawned upon us to have a mascot for the event! This went on to be another first for the FIP conventions. A tusker was chosen as it is Karnataka's State Animal. It was now over to Niladri Sreenivasa S V Bhattar (IM-0702) to design a cute baby elephant with a camera. He, along with Chethan Rao Mane (IM-0486), conjured up the mascot! The mascot was launched online on January 13, 2024. The FIP working committee team and all delegates who had registered until then were invited to this online launch. It was a much-guarded secret until this launch and took all attendees by surprise.

As the date of the convention drew closer, we got busy contacting potential sponsors. Scores of emails were sent and then Vikas, Madhu and I met them in person which indeed turned out to be a herculean task. In the end, it was fruitful and YPS expresses its gratitude to the

various sponsors who helped in making this event a huge success it turned out to be

1. M/s KeyTerns, our travel partner
2. M/s BookMyLens, who provided lenses on hire at discounted rates
3. M/s Canon, for setting up a service camp
4. M/s Nikon, for setting up a service camp and giving a goodie bag to every delegate
5. Karnataka Forest Department (KFD), for waiving camera fees at Ranganathittu Bird Sanctuary on all days of the convention
6. Karnataka Tourism Department for providing a luxury bus free of cost on all 3 days
7. Mr T Prabhakar for 3 KSRTC buses at a best package possible, for commute to outdoor shoots
8. M/s Redington for printing a 20x14 inch book for the chief guest 'Glorious Karnataka' containing YPS members' pictures on Mysore Palace, Dussehra celebration in Mysuru and other themes. They also printed a 6x8 inch coffee table book for every delegate, containing pictures submitted by them for display at the venue.

9. M/s Technova for 12x18 inch canvas prints for the delegates' goodie bag and the same sized prints on non-tear paper for display of delegates' framed pictures at the venue, A4 size coffee table books 'Glorious Karnataka' for the chief guests, FIP and YPS
10. Archeological Survey of India (ASI) for arranging guide services and all other assistance for a good opportunity to shoot at Chennakeshava Temple at Somanathapura

Our sincere gratitude to

- Mr Prasanna Venkatesh G (LM-217) for connecting us to Mr Jayakumar who helped with the venue, Rio Meridian and arrangements for the visit to Mysuru Palace
- Mr Suryaprakash KA (LM-180) for assistance in connecting with Archeological Survey of India (ASI) and the Chief Guest and Guest of Honor
- Mr Prem Kumar for identifying Meenakshipura for the outdoor shoot
- Mr Shivu for local assistance and arranging folk artists for the shoot in Meenakshipura on the backwaters of KRS

Deciding on the content of the 'Goodie Bag' was the next challenge. Vikas's long list of contacts came in handy here and a set of backpack, customized mug with the mascot printed on it, badges, a folder with 'Event Flow Plan', 'Delegate Information', Food Coupons and Delegate Name Tag, all designed by Chethan were added. Those delegates who had submitted their pictures, got a 12 x18 inch canvas print of their picture neatly packed in a cardboard tube. All delegates received a beautiful 6x8 inch coffee-table book of pictures submitted by them for display at the venue which came as a pleasant surprise and icing on the cake!

Chethan Rao Mane was, in fact, the brain (and the hand) behind the many creatives that one could see right from the hotel entrance to the delegates participation certificates. He spent many sleepless nights working on these creatives.

Hardik designed the picture title cards and attractive personalized creatives for delegates to flaunt on Social Media.

Rajasimha Satyanarayana (LM-328) was the designer of both the beautiful coffee-table books, Glorious Karnataka and Delegates' Pictures Book.

NOSTALGIA

Photographs make memories.

Newsletters and Journals record happenings creating memories.

Youth Photographic Society, going strong at 53 years
has gathered many memories!

Nostalgia brings you these interesting tidbits from the YPS Newsletters
of yore or from fond memories stored with its many Members.

YOUTH PHOTOGRAPHIC SOCIETY
State Youth Centre
Nrupa Thunga Road,
BANGALORE 560 001.

YPS NEWS LETTER
The Bimonthly Bulletin

Volume: IX JAN-FEB 1986 No.1

THE CONVENTION

The long awaited XII FIP convention, for which we were preparing since the past few months, attracted a all time record number of 447 delegates from all over the country. The total number of persons who participated in the convention was 507. Even though people from all parts of the country, from Quilon to Rohtak and from Bikaner to Calcutta attended the function, in large numbers, the participation of YPS members was not satisfactory.



Volunteers left to right from top: Niladri Bhattar, Vaishali Bhatia, Swathi Shah, Deepak VC, Rakesh VC, Gopinath Guptha, B V Prakash, Girish Mayachari, Chetan Rao Mane, Rajasimha S, Ananth Kamath, Anitha Mysore, Bhagya D, M S Kakade, Manju Vikas Sastry, Girish Ananthamurthy, Prema Kakade, Hardik P Shah, Shreyas Rao

Digwas Bellemane (LM-242) proved to be the ever helpful bridge between YPS and FIP. Thanks to him for also helping curate the pictures and making them print ready.

On D-Day minus one (March 21, 2024), four cars packed with items for the convention left for Mysuru in the wee hours. At the venue, help poured in from many volunteers making the task of setting up the venue a breeze. Chethan, Deepak VC, Digwas, Girish Mayachari (LM-301), Kashinath VS (LM-058), Prakash BV (LM-228), Raghav G (JA-0033), Rakesh VC (LM-255), Shashank HR (IM-0435) and Vaishali Bhatia (IM-0307) along with Vikas, Madhu, Girish Ananthamurthy and I from the executive committee put up the framed pictures and 'assembled' the goodie bags. The mood was festive and work was a lot of fun with light-hearted banter amongst us! Late in the evening, we were joined by the FIP committee members.

On the D-Day (March 22, 2024), delegates started arriving early and a Registration Desk was set-up which was manned by Girish. He was ably assisted in the task by Kaashinath and many volunteers. Nikon too presented the delegates with their own Goodie Bag. Madhu coordinated

with the hotel desk for the allocation of rooms. Delegates arrived throughout the day and Girish Ananthamurthy and team managed the registration very well.

Smoke and Glassware Photography Workshops by Girish Mayachari was a big hit with delegates constantly trying their hand at it in their spare time.

Another star attraction of the event was the free printing of one postcard-sized picture of the delegates' choice inserted in an attractive cardboard frame. Vaishali Bhatia had volunteered to bring her portable photo printer and manage this printing. In fact many delegates had extra prints done at a nominal cost.

Kudos to Poornima BN (IM-0135) for rendition of the Invocation and Anitha Mysore's (LM-272) well prepared compèring at the Inaugural function. Thanks to Shreyas Rao (LM-293) for preparing the citation of all Honorary YPS awardees.

On the day of the outing to Somanathapura Temple, one of the delegates had a severe backache that made it difficult for him to even get up and walk. We assessed his condition

and decided to take him to a hospital. As the buses were about to leave, I asked Hardik who readily sacrificed the Somanathapura outing, called an ambulance and accompanied the delegate to the hospital. Fortunately, his condition did not warrant admission and he was sent back after treatment.

Credit to the brothers duo Deepak VC and Rakesh VC for covering the videography and photography of the event respectively. Both were extremely cooperative and were always the real behind-the-scenes men. Many delegates were seen asking Rakesh to take his/her pictures.

A special mention about the local do-all boy, Shashank HR (IM-0435). He was ever willing to help with whatever was needed at any time of day, night or even the wee hours.

Feedback from the delegates and members of the FIP working committee alike was overwhelming and some of them are published elsewhere in the report about the convention.

It was time to bid farewell to the delegates on Day 4 (March 24, 2024) many of them were homeward bound, but some chose to explore the many interesting places around Mysuru.

With so many volunteers lending a helping hand in making the convention a huge success. The executive committee is deeply indebted to all volunteers for their immense contribution in the resounding success of the 31st FIP Convention which has set a benchmark for the ones to be organized hereafter.

On the whole, the YPS Executive Committee's goal of making this the best-organized convention ever was achieved. My heartfelt thanks to the indefatigable Vikas Sastry and Madhu Kakade for their extraordinary work in every step of the way.

Bagging the ESFIPC (Excellence Service FIP Corporate Club) award at the convention, from the Federation of Indian Photography, YPS has yet again added another feather to its cap! Hip Hip Hurrah!



Prema Kakade ESFIP, EFIAP, EFIP, GPA, PEGS, cMoL, E.CPE Secretary, YPS. Member, Dr̄ṣṭi Editorial Team

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Honorary YPS for 2024

Honorary YPS is awarded to an individual, who rendered yeoman service to the Society, patronised the Society or for their exceptional contribution towards promotion of the Art of Photography and for their achievements in the field of photography. This year, it was our honour and privilege to award Honorary YPS to five distinguished luminaries at the 31st FIP Convention, hosted by our Club in Mysuru on March 22, 2024.

Mr Adit Agarwala FRPS, EFIAP/p, FAPU, EFIP, Hon EFMPA, Hon PEGSPC, GPA PEGSPC, Hon Grand Master TPAS, Hon Fellow DCC, Hon FIP, Hon YPS

Mr Adit Agarwala, the President of the Federation of Indian Photography (FIP), was awarded Honorary YPS for his dedicated service to the fraternity of photographers through his various positions of office.

A retired Central Banker, he boasts an illustrious career deeply rooted in photography. As an alumnus and honorary lecturer at the Photographic Association of Dum Dum (PAD) in Kolkata, his expertise spans decades, highlighted by his co-authorship of two photographic books and extensive contribution through articles, lectures, and webinars. Beyond PAD, he has played key roles in international photographic conferences, served as a jury member for numerous salons and contests, and initiated groundbreaking initiatives like the Indo-Pakistan DOSTI photo show in Chandigarh. With over 100 medals and prizes to his name, including the prestigious 'Photojournalist of the Year



Honorary YPS conferment to Mr Adit Agarwala © Rakesh VC

Contest 1989' by PSA, his influence extends globally, recognized by institutions like KKL-BILDERBANK Austria/Germany and the Photographic Society of Pakistan, solidifying his legacy as a pioneering figure in photography.

Mr Ashok Kandimalla Hon YPS

Mr Ashok Kandimalla, was awarded Honorary YPS for his dedicated service to the fraternity of photographers through the publication of educational and technical articles, lectures, workshops and classes.

With over three decades of experience in film and digital photography, he offers a distinct perspective shaped by his background as an electronics and computer engineer from IIT Madras. His ongoing series, 'Basics of Photography', in 'Smart Photography' magazine since 2009, comprising over 200 articles and

equipment reviews, underscores his status as India's foremost freelance writer on photography. He actively nurtures talent through leadership in photographic societies, mentorship, and judging engagements, including serving as President of Telangana Photographic Society and conducting workshops for UNESCO and corporates. Recognized by Lino Manfrotto, Italy, and featured on the Nikon Japan Centenary website, he showcases his artistic flair through exhibitions like 'Monday Morning Hues' at Goethe Zentrum, Hyderabad. Additionally, his series 'Just Grasp It' in YPS's 'Dr̥ṣṭi' journal continues to enrich the photographic community, epitomising his lasting influence.

Dr B K Sinha MFIAP, ESFIAP, EFIAP/p, GMPSA, AIIPC, ARPS, Hon FIP, Hon FIP (Nature), Hon YPS

Dr Barun Kumar Sinha, Hony. Secretary-General, Federation of Indian Photography, was awarded Honorary YPS for his dedicated service to the fraternity of photographers through his various positions of office.

His journey in photography began in 1970, intertwining his roles as a practitioner and advocate. A renowned urologist in Patna, his commitment to the craft led him to found the Photographic Association of Bihar (PhAB) in 1975, later serving as its president from 1985. Within the Federation of Indian Photography (FIP), he held various key positions, including multiple terms as President and, since 2011, as Honorary Secretary



Honorary YPS conferment to Mr Ashok Kandimalla © Rakesh VC



Honorary YPS conferment to Dr B K Sinha © Rakesh VC



Honorary YPS conferment to Mr B Lakshminarayana © Rakesh VC



Honorary YPS conferment to Prof. M S Harish © Rakesh VC

General. His global recognition includes prestigious awards such as the MFIAP for his Cheetah series (2010), ESFIAP at the FIAP World Congress in Seoul (2016), and the inaugural MFIP-Nature award (2020), alongside becoming a Grand Master of PSA (2023). His leadership has elevated

FIP into a prominent institution, fostering a culture of excellence. His remarkable achievements, in both photography and medicine, stand as a testament to his dedication, leadership, and vision, inspiring countless individuals in their photographic pursuits.

Mr B Lakshminarayana Hon YPS

Mr B Lakshminarayana, Past President, YPS, was awarded Honorary YPS for his dedicated service to the fraternity of photographers with his exceptional administrative skills.

With a Master's in mathematics, he dedicated decades to UCO Bank while nurturing a deep passion for photography. Since 1975, he's been active in the Youth Photographic Society (YPS), collaborating with revered figures like Late Dr. Thomas and Late Shri E Hanumantha Rao. Serving as YPS Treasurer and later President, his leadership saw the successful hosting of the 12th FIP Convention in 1985. This event, inaugurated by Dr. N Bhagwan Das, attracted over 500 delegates and featured the 9th YPS National Salon and an international photo exhibition. His workshops and support inspired countless YPS members to excel in photography.

Prof. M S Harish Hon YPS

Prof M S Harish, Past President, YPS, was awarded Honorary YPS for his dedicated service to the fraternity of photographers with his mentoring and workshops.

Renowned for his scholarly work in pharmacology, he retired as a Professor from the Government College of Pharmacy in 2006. His journey into photography began in the early 1990s, sparked by his brother's love for capturing moments with a Pentax camera. Introduced to the Youth Photographic Society (YPS) by a postgraduate student in 1993-94, he quickly immersed himself in the art, becoming an active and respected member. Collaborating with esteemed photographers like Shri Satish, Shri Hebbar, and Shri Asif, he organised successful programs and workshops, including foundational photography workshops for YPS members. His dedication to sharing his passion for photography, alongside his scholarly pursuits, has left a lasting impact on both academic and creative communities.



Prema Kakade ESFIAP, EFIAP, EFIP, GPA, PESGSPC, cMoL, E.CPE
Secretary, YPS.
Member, Dr̥ṣṭi Editorial Team

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PSA Interclub Competition 2023

Youth Photographic Society is taking part in the PSA Interclub Competition 2023, being conducted in three rounds, Nov 2023, Feb 2024, and Apr 2024.

YPS participated in Open Color, Open Monochrome, Nature, Photo Travel, and PhotoJournalism divisions. In every division, six images can be submitted per round, with a limit of one image per author. YPS's position at the end of Round 2 in all divisions is summarized here.

ROPA Recipients – 1st Quarter 2024



Youth Photographic Society congratulates Mr Kempanna T for achieving PPSA – Proficiency Distinction with 288 acceptances.

News from PSA

The Spring Issue of The Photo Traveler is available at PTD The Photo Traveler <https://psa-photo.org/page/mo-ptd-newsletter> There is also a great index of the back issues and stories to travel anywhere in the world at <https://psa-photo.org/page/mo-ptd-newsletter>

This issue includes a summary of the first two rounds of the PSA Interclub Competition of the Photo Travel Division, compiled by YPS member Venkatesh B S (LM-312), Director, Interclub Competition for Photo Travel Division. The only photo in Group A to score 15 in the second round, titled “The Taj” by YPS member Rajasimha Sathyanarayana (LM-328), is presented in this issue.

The Spring issue also features an article titled “Pure Michigan” penned by YPS member Dr. Maddur Badarinath (IM-0820).

If you have a travel story to tell, please email The Photo Traveler Editor, Lisa Marie Cirincione, QPSA, AFIAP, at ptd-newsletter-editor@psa-photo.org or The Photo Traveler Associate Editor, R H Samarakone at ptd-newsletter-editor-assoc@psa-photo.org.

Spring Portfolio Distinctions Program Assessment Dates Announced

The Spring 2024 assessment session for the Portfolio Distinctions Program will

Round 2							
Group	Division	Round	Author	Title	Points	Award	Club Standings
D	PID Color	2	Krishna Bhat	Brook In The Rocks	14	Merit	1
			Vinay B V	Odkf Cockroach Feed	14	Merit	
			Kishan Harwalkar	Rosy Reverie	12	HM	
			Satish H	Reflections Of Betta *	12	HM	
			Jinesh Prasad	Kalapoottu 3	11		
			Venkatesh B S	Dancing In Red Colors 2974	10		
A	Nature	2	Anantha Murthy	Cheetah Hunt In Rain	15	Merit	6
			Pramod Govind Shanbagh	Ostrich Mating 2 2452	12	HM	
			Prema Kakade	Robberfly With Grasshopper Prey	12	HM	
			Sathyanarayana C R	Wildebeest Delivering Baby	12	HM	
			Chethan Rao Mane	The Great African Tusker	9		
			Vinay B V	Vacate My Place	10		
A	PTD	2	Rajasimha Sathyanarayana	The Taj	15	Merit	2
			Udaya Thejaswi Urs	Bull Back Lash	10	HM	
			Chethan Rao Mane	Kulasai Festival	9		
			Jinesh Prasad	Kateel Jatre 2023	9		
			Prakash Kandakoor	Gavisiddheshwara Chariot Festival F	9		
			Satish H	Mehrangarh Fort And Jaswanth Tada	9		
A	PID	2	Krishna Bhat	Cheek Piercing Ritual	9		10
			Prakash Kandakoor	Drought	8		
			Udaya Thejaswi Urs	Dirt Park Race	10		
			Umashankar B N	Out Of Control	8		
			Varadanayaka T P	Wrestlers	10		
			Venkatesh B S	Colors And Petals 2652	9		
B	PID Monochrome	2	Chaitra Arjunpuri	Braided	12	Merit	3
			Nagendra Muthmurdu	Affectionate Moment-B1	11	Merit	
			Varadanayaka T P	Rain On Leaf	12	Merit	
			Kartik Raman	Desert Scape 8364	13	HM	
			Pramod Govind Shanbagh	Embracing	12	HM	
			Anitha Mysore	Seville Corridors	11		

* The picture *Reflections Of Betta* by Satish H published in the rare cover of this issue

open on May 1 and close on May 31. Please note this session will be capped at the first 20 portfolios submitted. This is an outstanding opportunity to show a themed collection of your images! Go to portfolios for more information on the program, and on how to prepare your portfolio.

To become a PSA member, go to <https://psa-photo.org/page/join-now>



Anitha Mysore MPSA, EFIAP/p, ARPS, GPU CR-4, FAPS, EIUP, c***MoL
Director, YPS.
YPS Representative, PSA



Brook In The Rocks © Krishna Bhat • Merit Medal • PID Color



Cheetah hunt in rain © Anantha Murthy • Merit Medal • Nature



Braided © Chaitra Arjunpuri • Merit Medal • PID Monochrome



Rain on Leaf © Varadanayaka T P • Merit Medal • PID Monochrome



Affectionate Moment-B1 © Nagendra Muthmurdu • Merit Medal • PID Monochrome



The Taj © Rajasimha Sathyanarayana • Merit Medal • PTD



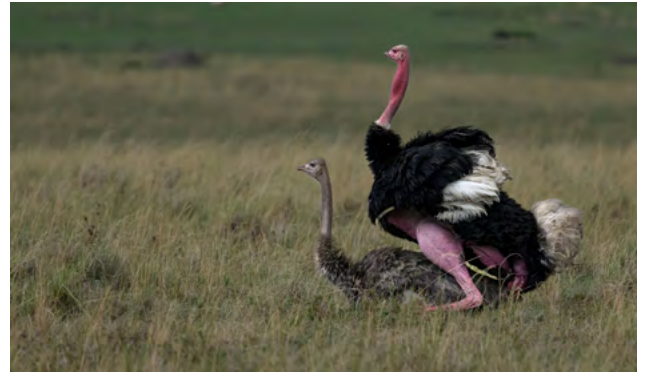
ODKF Cockroach feed © Vinay B V • Merit Medal • PID Color



Wildebeest Delivering Baby © Sathyanarayana C R • HM • Nature



Rosy Reverie © Kishan Harwalkar • HM • PID Color



Ostrich mating 2 2452 © Pramod Govind Shanbagh • HM • Nature



Desert Scope 8364 © Kartik Raman • HM • PID Monochrome



Embracing © Pramod Govind Shanbagh • HM • PID Monochrome



Bull Back Lash © Udaya Thejaswi Urs • Hm • Ptd



Robberfly with grasshopper prey © Prema Kakade • HM • Nature

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Subtle Elements: Product Photography Demonstration

Product photography is an art form that requires a combination of technical skill and creative vision. It's not just about capturing an image; it's about telling a story, eliciting emotions, and enticing customers to make a purchase. YPS hosted a demonstration on product photography, where Mr Mohan Krishnappa, for whom photography is an integral part of his life, delved into various techniques and tools to help aspiring photographers elevate their skills in this field. This practical demo and hands-on session was held at the YPS hall on March 02, 2024. Here are some key takeaways from our enlightening session:

The Power of Diffusers: One of the first topics he covered was the importance of using diffusers to soften the brightness of the product. By reducing harsh shadows and controlling light intensity, diffusers help create a more pleasing aesthetic in product photography. Participants learned how to adjust light intensity settings, ranging from 2 to 6, and also discovered that every light modifier has different settings to explore, some have from 1 to 6.

Mastering Product Setup and Focusing: Every light modifier, including diffusers, has different settings to control light intensity. Experiment with various setups to find the perfect balance for your products. We learnt mainly about

- Importance of product setup for optimal results.
- Focusing techniques to ensure sharp, detailed images.
- Understanding sync speed: Like Canon's sync speed of 1/200 with speed lights.
- Stack multiple images with different focus points to ensure sharpness throughout the product.

Unlocking the Potential of Macro Lenses: Macro lenses are ideal for product photography as they allow you to capture intricate details with exceptional clarity. Keeping the angle between the product and the camera at around 45 degrees creates visually pleasing images. Look for unique identifiers of the



Demonstration of product photography in YPS hall. ©Rakesh VC

product and ensure clear visibility of the product name.

Creative Lighting Control and Composition: We explored creative ways to control lighting, including the use of ND films to cut down lighting intensity and the use of gaff tape to fix it. We learnt a little DIY. Reflectors, made from materials like cake boards, can be cut into small pieces and used to bounce light onto the product, enhancing highlights and reducing shadows. Additionally, we discussed the importance of composition, encouraging participants to seek unique identifiers of the product and experiment with different shooting angles.

Creative Techniques for Unique Shots: Experiment with unconventional methods like hanging products in the air or using flexible boards for reflections to add visual interest to your images. Remember to showcase the product from the perspective of how it is typically viewed by consumers, such as a watch on the wrist or shoes at eye level.

In conclusion, mastering product photography requires a combination of

technical skill, creativity, and attention to detail. By utilizing diffusers, mastering lighting setups, choosing the right lenses, and employing creative techniques, you can capture stunning images that effectively showcase your products and captivate your audience. Keep experimenting, refining your techniques, and pushing the boundaries of your creativity to achieve exceptional results.

Mohan Krishnappa invited the audience to try their hand at shooting pictures of some of the products that he had set-up.



Smita Goyal, Webmaster YPS
Smita enjoys photography, travel, and cooking. Her passion for photography includes nature, landscapes, travel, festivals, street scenes and indoor settings.



Film slide show in YPS hall using an old slide projector © Rakesh VC

Nostalgia - Journey from Analogue to Mirrorless

Imagine watching a live documentary about old cameras and the history of photography! We did that on Saturday, April 6, 2024, at the YPS Saturday session, 'Nostalgia – A Journey from Analogue to Mirrorless' by Mr H Satish with a long list of accomplishments, who is a renowned photographer and past president of YPS.

My YPS joining experience has been fantastic in enabling me to learn different things about photography. The session on 'nostalgia' was precious because it was one of those show-and-tell lessons that only those who formally study Photography are privileged to learn. For

the first time, I saw so many old cameras and equipment on display! Entering a hall with that kind of display was exciting!

The realization of how far we have come can only occur when you have the past in perspective. By the time the session ended, each of us could admire our luck to be in the time of mirrorless cameras while also feeling a bit nostalgic for the opportunity to witness/try the old art of photography and developing images. Mr Satish took us to the old times, through the different eras of photography and camera evolution, and brought us to the present where we could admire the technology we use today! Let me give you a peek into some of the session highlights.

Led down the memory lane by Mr Satish

- The earliest invention of camera obscura or the pinhole camera in the 1800s projected an inverted image of a scene from the other side of a wall through a small aperture on to a surface opposite the opening. Natural pinhole cameras have existed since prehistoric times. One can experience a natural pinhole camera effect at the Virupaksha Temple in Hampi, Karnataka, India.
- Jump to 1900 when George Eastman launched the Brownie, a simple box camera with a fixed-focus lens and single shutter speed that introduced the snapshot concept. After each click, one had to roll the film manually to make the next move.
- In the early 1900s came the field cameras, followed by the rangefinder cameras that allowed photographers to measure the subject distance and take photographs in sharp focus. These fixed-lens 35 mm rangefinder cameras made colour photography possible even for amateur photographers!
- The 1950s saw the first Fujifilm twin-lens reflex camera (TLR) with flash. The quality of its 6:6 images was superb, but since it could accommodate a 120 mm film, one roll was used to produce only 12 frames.



Vintage camera equipment on display © Rakesh VC

However, it was one of the finest professional cameras at the time.

- At the same time, the first single-lens reflex (SLR) camera was invented. It used a mirror and a removable pentaprism system that allowed the photographer to view exactly what would be captured, unlike TLR or rangefinder cameras where the viewed image could be different from the final image. In the SLR camera, removing the pentaprism gave the photographers a view of what they were focusing on. This allowed precision for the first time! In SLR cameras, for the first time an external flash could be slid into the slot of the camera body, ending the era of handheld flash.
- In 1991, a digital single-lens reflex (DSLR) camera was introduced but India got its first piece in 1995! The DSLR camera offered the ability to use removable memory cards and an ISO sensitivity of 1600, which was a huge step forward in the series of camera inventions.
- Finally, the 21st century saw yet another major invention with the mirrorless cameras of today which are smaller, quieter, and lighter compared to its predecessors.

And then there were times when...

- Possessing a camera was a luxury in India.
- A 4x6 inch print used to cost INR 20 per print! Costly for those times!
- 5x7 inches used to be the maximum size for printing wedding pictures and there was no processing lab in Bengaluru. 50-70 images used to be the final output of the wedding shoot unlike today when we click 5,000 images to get the best 500!
- The photographic film used to be bound in a spool, inserted in the camera, the perforation on the sides used to keep the film in place, manually each negative used to be brought forward, and then a switch used to make it possible for the teeth to slide down so the film could be rolled back up after completing the shoot and given for developing!
- Flash was manual and handheld and used one bulb per shot. Later on, the

handheld flash came with a reflector but the usage of the bulb remained the same until digital flash came into being!

- Vasanth Colour Laboratory, Bengaluru's first colour lab, opened in 1997. Until then, Bengaluru photographers used to send the rolls to Chennai and they used to send back the processed images by post after over a month!
- To prepare slides from films, 35mm cardboard mounts were used. The slides had to be mounted and fixed by heat with an iron box. Then came the glass mounts that prevented slides from fingerprints and damage.
- Data backs came into fashion, giving photographers EXIF data for their images. It was a game-changing invention.
- Besides a camera, a manual flash, and rolls, a photographer also used to have a focus finder, a film picker, a magnifier, negative sleeves, and a dark room tank!
- Developing photographs out of the negatives was a long-drawn process that was followed by adding a fixer to ensure long-lasting image quality. Interestingly, in Bengaluru, vendors from the Shivaji Nagar market area used to buy the fixer residue from photographers to extract silver from it!

This capsule of history may not be thorough, but it offers highlights of the evolution of photography and its tools. Thanks to Mr Satish, we experienced some of the old times, and some may want to take their treasures out of the drawer after reading this, look at their masterpieces, and walk down memory lane for a change.



Vantika Dixit

Vantika is a marketing and communications professional with extensive experience in technology journalism. Her creative interests include photography and writing. Her articles are published on www.vantikadixit.com.

Introduction to Salons

YPS Bangalore ran a session on "Salons" during the virtual Saturday Meet on the 20th of April.

"Salon" is a French word coined in the sixteenth century and means an exhibition or contest of Art. People submit their photographs which are selected and exhibited.

Venkat Srinivasa a well-known photographer spoke on the meaning of a "Salon", its origin and the rules governing a salon.

He also spoke on who can conduct salons and the bodies that are renowned for salons in France, the USA, UK and India.

He gave a perspective on why photography enthusiasts should participate in Salons. He explained the need to be particular about the photo characteristics and that GEN AI images were not acceptable at all in a salon. The criteria for qualification or disqualification was explained in detail.

Venkat stated the rules clearly and in detail for nature photography, world travel and photo journalism etc. He spoke about Distinctions or certifications. These can be acceptance based, portfolio based Service based or honorary given by the photography bodies. The Body of work, he said, must have a stipulated number of acceptances in National and International Salons.

Venkat concluded the session by stressing on the need for originality, ethics and honesty in photography.

This was a great session, extremely knowledgeable and insightful for both new and seasoned photographers alike.



Col K V Nair

Col Nair a retired officer of the Indian Army is a hobbyist photographer. He is passionate about wildlife and travel. His tryst with photography began at school. Once he joined the armed forces, he lost touch only to have it rekindled after he left the services. He is part of the YPS family since July '23

Georgia - Jewel of the Caucasus

Georgia, is one of the destinations among the international photography tours organized by YPS for travelers and travel photographers for the year 2024. As a part of this, a special Saturday Online Meet was held on 27th April at 5:30 pm. The aim was to showcase the country's culture, inhabitants, geographical locations, and natural landscape from a pure photography perspective.



Mr James Kerwin was invited to share his portfolio from Georgia and the capital city, Tbilisi. He has been a regular visitor to Georgia since

2017 and has lived there through the pandemic. James, born in 1982, is an avid traveler and a renowned architectural photographer who loves heritage places, abandoned spaces, relics, ruins, and architecture. He believes that travel is a key component of his photographic storytelling. To photograph Georgia, one needs to understand the place and connect with its people and its culture.

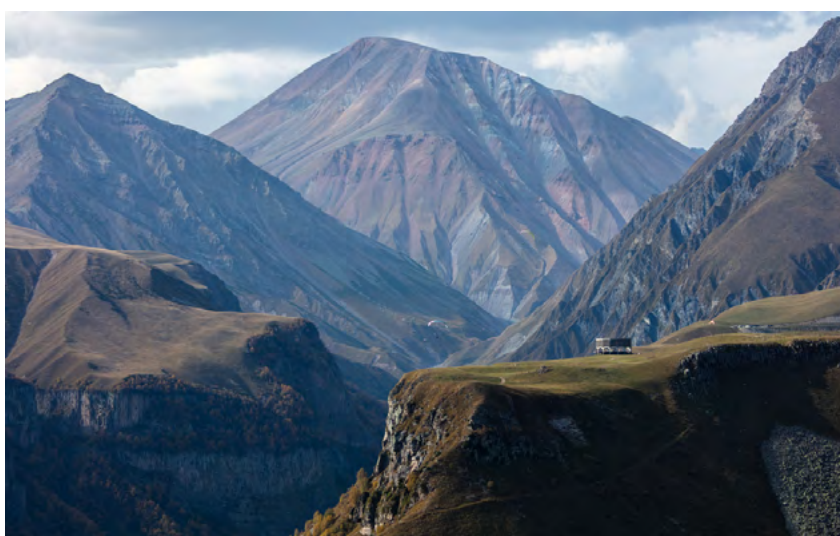
During his presentation, James shared his extensive knowledge about the region, including its geographical, historical, social, and cultural aspects. He astonished the members with his stunning imagery, created using natural light, vivid hues, and intricate lines. He narrated the details on the versatility of the landscape, food, hospitality, art, and music, especially folk music. Art and artists are an important part of the architectural scape in Georgia, which has unique villages and Soviet architecture. The region is packed with food and unique cuisines, countless cultural homes and space, mosaic art and folk music.

Lastly, James shared the gear he used for photographing the extraordinary images. He is not a very brand-specific person but uses Canon gears and prefers wide-angle lenses, especially the 35mm focal length. He uses a tripod without fail with an L bracket. He also mentioned using Tilt-Shift lenses frequently.

Overall, James' presentation on Georgia was nothing short of captivating,



Hidden Tours © James Kerwin



Hidden Tours © James Kerwin



The Divided © James Kerwin

informative, engaging, and inspiring. His stunning imagery and in-depth knowledge of the region left a lasting impression on the attendees and highlighted the beauty of Georgia's cultural and architectural landscape.



Dr Minnu Kejriwal PhD

Dr Kejriwal, an art historian and a visual artist from Bangalore. She is a member of YPS and has a great passion for architectural, landscape and Macro photography.

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New Member Corner

Mem No	Full Name
IM-0990	Mr Vaisakh J
IM-0991	Mr Yashaswi Jayakumar
IM-0992	Mr Mahanthesh Srinivas
IM-0993	Mr Adarsh Sodhani
IM-0994	Mr Mani Sriganeshan
IM-0995	Mr Sudhanshu Vuppuluri
IM-0996	Mr Brahmaiah Vangapalli
IM-0997	Mr Firdaus Mistri
IM-0998	Mr V J B K Sarma Komaragiri
IM-0999	Mr Mahadev B S
IM-1001	Mr Jegannathan JN
IM-1002	Mr Vishnu J Kumar
IM-1003	Ms Satarupa Mukherjee
IM-1004	Mr Venkat Holla
IM-1005	Mr Srijiith Sreedharan
IM-1006	Mr Umesh U V
IM-1007	Mr Priyank Jaiswal
JA-0048	Mr Mahanth Clospet Raghunandan
IM-1008	Mr Manoj Kulkarni
IM-1009	Mr Karthick Sridharan
IM-1010	Mr Jeevan Mahadeva
IM-1011	Mr Gopi Krishna PK
IM-1012	Dr Umashankar Basavaraj
IM-1013	Mr Anand Mahalingam
IM-1014	Dr Chiranjib Sur



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IM-1013



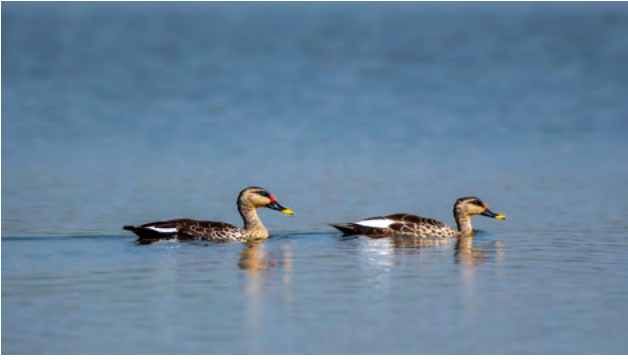
IM-1014



© Yashaswi Jayakumar (IM-0991)



Dance Of Smoke & Light © Firdaus Mistri (IM-0997)



Spot Billed Duck © Jeevan Mahadeva (IM-1010)



Rainbow on earth Jogfalls © Jeevan Mahadeva (IM-1010)



© Umesh U V (IM-1006)



When mirror and reflection converse © Firdaus Mistri (IM-0997)



Belur Chennakeshava Temple © Manoj Kulkarni (IM-1008)

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YPS Programme Calendar

May 2024				
Date	Venue	Topic	Title	Presenter
Saturday, 04	YPS Hall	Wildlife	Tusker Trails... Story of Elephants	Satish H
Saturday, 11	Online	Judging Webcast	YPS National Salon 2024	Salon Chairperson -Anitha Mysore Salon Secretary - Kishan Halwarkar
Sunday, 12	Online	Judging Webcast	YPS National Salon 2024	Salon Chairperson - Anitha Mysore Salon Secretary - Kishan Halwarkar
Saturday, 18	Google Meet	Technical Talk	Lightroom Architecture and Organizing Images	Ashok Kandimalla
Sunday, 19	YPS Hall	Smoke Photography Workshop	Enigmatic Smoke	Girish Mayachari

June 2024				
Date	Venue	Topic	Title	Presenter
Saturday, 01	Google Meet	Street Photography	Stories from the Street	Arindam Thokder
Saturday, 15	Google Meet	Macro Photography	A Glimpse Into The World Of Insects	Dr Nagaraj D N
Sunday, 16	YPS Hall	Glassware Photography Workshop	Elegance of Glassware	Girish Mayachari
Saturday, 29	Karnataka Chitrakala Parishath	Award Winning Pictures' Print Exhibition	YPS National Salon 2024	
Sunday, 30	Karnataka Chitrakala Parishath	Award Winning Pictures' Print Exhibition and Award Ceremony	YPS National Salon 2024	

Note: The above programmes are provisional. Confirmation for each of the programmes will be announced on the website, by email and WhatsApp broadcast.

EAST JAVA & BALI

Locations:
Mount Bromo • Madakaripura Waterfall • Pronojiwo • Tumpak Sewu Waterfall • Semeru • Jember • Djawatan - **All these are in East Java!**
Tanah Lot • Mount Kintamani • Ulundanu • Ubud • Jati Temple • Tamblingan • Uluwatu • Sanur
- **All these are in Bali**

Genres: Travel • Landscapes • People • Night skies • Sea Scapes • Life

Inclusions

- Accommodation: Twin Share
- Meals: All
- All transportation
- All entrance and camera fees
- Visa
- Local photography mentor

4-14th July 2024
10 nights, 11 days

Unseen KYRGYZSTAN

Locations:
Bishkek • Song Kul Lake • Bokonbaevo (Issyk Kul Region) • Ak-Sai, Barskoon (Glamping) • Arabel Plato • Karakol • Karkyra • Sary Jaz • Cholpon Ata • Bishkek

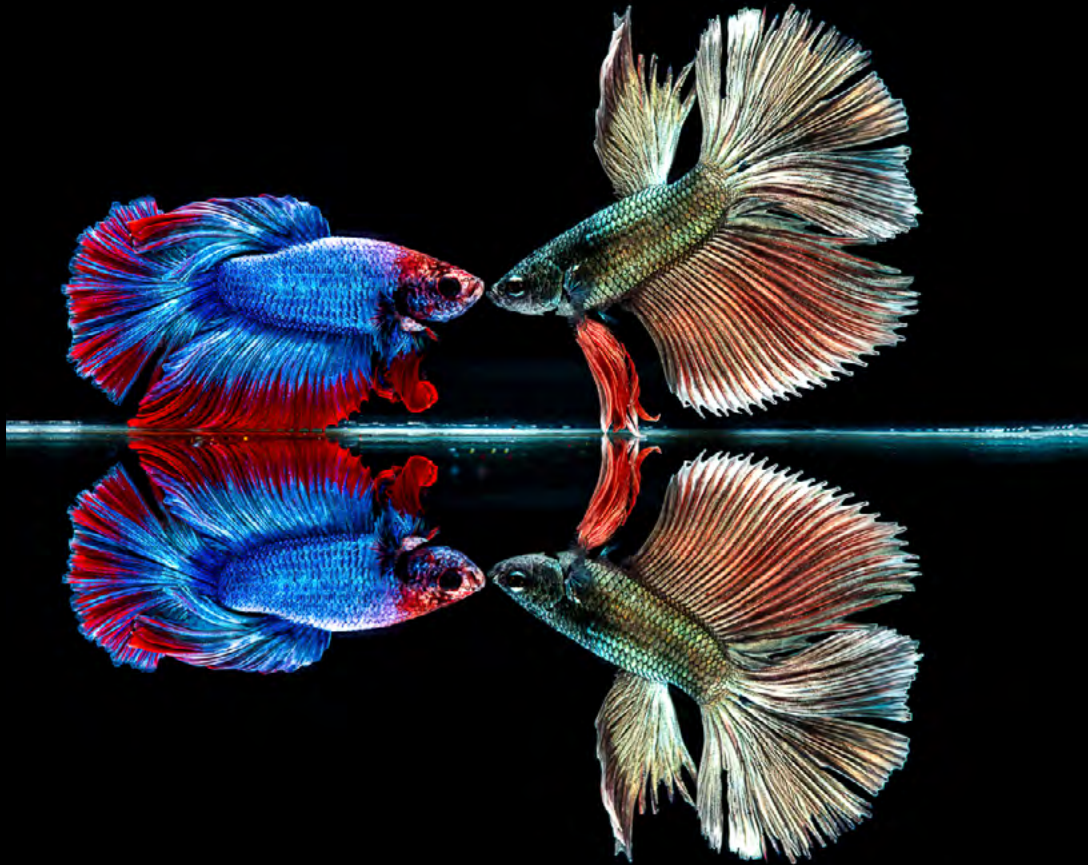
Genres: Landscape • Nightscapes • People • Travel • Pictorial

Inclusions

- Accommodation: Twin Share in hotels/guest house/ yurt camps
- Meals: All meals (Local Vegetarian only)
- Picnics/Coffee stops/Snacks and Mineral Water
- All border permits and Transportation in 4X4's
- Visa
- Various shows like Hunting with Eagles, Horse Parade, Sheep Parade, Kok Buru Horse Game, Cultural Show

Aug 22-Sept 1 2024
11 Days, 10 Nights

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Youth Photographic Society

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